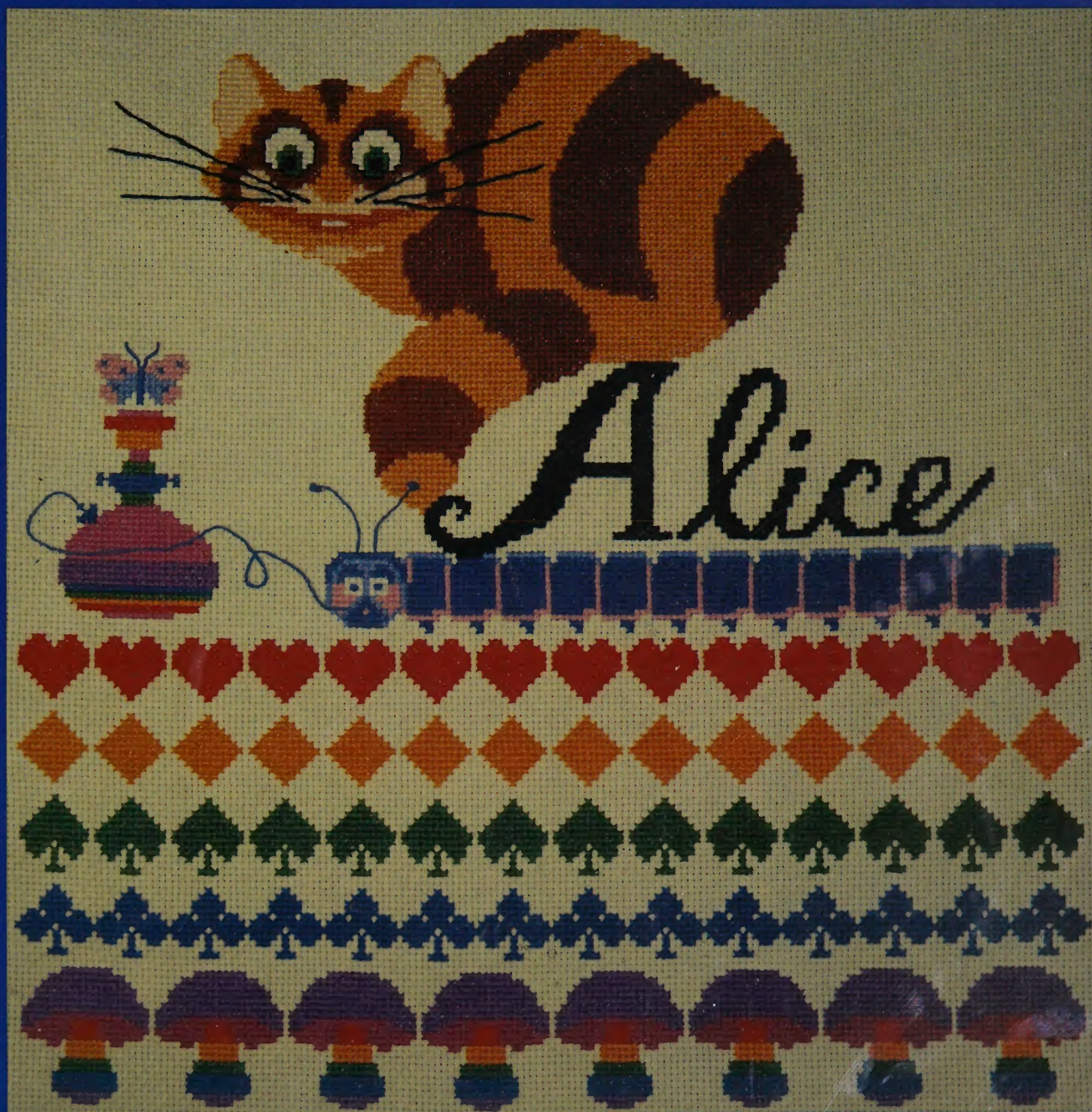


Alice in Stitches

Kathleen Thorne-Thomsen

Author of *Mother Goose in Stitches*



Here is a delightful collection of more than thirty original patterns for cross-stitch and other needlepoints inspired by the classic story *Alice in Wonderland* and its traditional Tenniel illustrations. You'll be charmed and amused by all your favorite characters from the White Rabbit, the Cheshire Cat, and the Mad Hatter to the March Hare, the Dormouse, and the Queen of Hearts. Using the same format as in her previous book, *Mother Goose in Stitches*, Kathleen Thorne-Thomsen offers easy-to-follow stitch instructions, basic projects, and her own original pattern designs. She thoroughly covers the basics of both cross-stitching on cloth and needle-pointing on canvas and offers two basic projects that graphically show how to use these two elementary techniques. Both novice and experienced stitchers will delight in learning how to make the colorful and charming array of projects including a stuffed Dormouse toy, an Alice dress for a little girl, a Mad Hatter's tea cloth and napkin set, and a small embroidered quilt.

Alice in Stitches contains illustrated instructions for all the stitches used; information on yarns, threads, fabrics, needles, and accessories; lists of materials needed for each project; and a Directory of Suppliers that covers both the United States and Canada. Beautiful color photographs of the finished projects complete this imaginative book.

Also by the author:

American Cross-Stitch (with Hildy Paige Burns)

Mother Goose in Stitches

Why the Cake Won't Rise and the Jelly Won't Set
(with Linda Brownridge)

Alice in Stitches

Kathleen Thorne-Thomsen

Holt, Rinehart and Winston
New York

For my friends:
Linda, Viola, and James

Acknowledgments

There are many people whose help was invaluable to my completing *Alice in Stitches*, and I should like to express my gratitude to each of them.

My dear friend Linda Brownridge helped me with the figures for the project instructions and lent her expertise in clothing construction to many of the projects.

Rebecca Newman was not only responsible for the excellent photography but also contributed valuable advice throughout the project.

Rich Darner assisted with the production of the pattern graphs, and James Pulliam deserves recognition for his editorial contributions.

Sheila Lamson, Bobbie Moon, and Sue Winfield of The Friend Ship, a needlework store, never lost their good cheer when I spread out thirty or forty pull-skeins of DMC floss on a table and began to pick and choose colors.

I should also like to thank my editor, Ellyn Polshek, her former assistant, Sally Smith, and my literary agent, Peri Winkler.

It took each of the following stitchers hours of time to patiently work the projects for the color plates. They have made the book more delightful for all of us. Ruth Bucholz deserves special recognition as, with perfectly flawless stitches, she created four of the projects all by herself. The other stitchers are: Carolyn Adams, Linda Brownridge, Pam Erenberg, Phoebe Goldman, Mimi Jasinski, Sheila Lamson, Viola McDonald, Kay Molyneaux, Bobbie Moon, Rebecca Newman, Regina Oakley, Sue Winfield, and Eileen Zodrow.

Finally, I should like to express my appreciation to Lewis Carroll and John Tenniel for providing me with the magical inspiration for this book.

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Published by Holt, Rinehart and Winston,
383 Madison Avenue, New York, New York 10017.

Published simultaneously in Canada by Holt, Rinehart
and Winston of Canada, Limited.

Library of Congress Cataloging in Publication Data

Thorne-Thomsen, Kathleen.
Alice in stitches.

Includes the author's version of Lewis Carroll's
Alice in Wonderland.

1. Cross-stitch—Patterns. 2. Canvas
embroidery—Patterns. I. Dodgson, Charles Lut-
widge, 1832-1898. *Alice in Wonderland*. II. Title.
TT778.C76T44 746.4'4 79-4045
ISBN 0-03-020796-7

First Edition

Designer: Kathleen Thorne-Thomsen
Color photographs by Rebecca Newman

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

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Description of Color Illustrations

Plates 1 & 2. Alice and the Little Bottle, a framed wall piece, worked in cross-stitch with 6-strand embroidery thread on Aida cloth, and in the continental stitch with a textured background, with Persian wool on interlock canvas. Stitched by Ruth Bucholz, Viola McDonald, and Kathleen Thorne-Thomsen.

Plate 3. The Doorway to the Garden, a framed wall piece, worked in cross-stitch with 6-strand embroidery thread on Aida cloth. Stitched by Pam Erenberg and Kathleen Thorne-Thomsen.

Plate 4. A Pigeon in Her Nest, a pillow, worked in the continental stitch with a textured background, with Persian wool on interlock canvas. Stitched by Viola McDonald.

Plate 5. Pillowcases with Mouse and Owl Borders, worked in cross-stitch with Danish flower thread on Hardanger cloth. Stitched by Ruth Bucholz.

Plate 6. The Rabbit's Little House, a framed wall piece, worked in the continental, grass, and leaf stitches. Stitched by Phoebe Goldman, Rebecca Newman, and Kathleen Thorne-Thomsen.

Plates 7,8,9. The Mad Hatter's Tea Party, a tea cloth and napkins, worked in cross-stitch with 6-strand embroidery thread on Hardanger cloth. Stitched by Ruth Bucholz.

Plate 10. The Dormouse, a stuffed toy, worked in the continental stitch with tapestry wool on interlock canvas. Stitched by Viola McDonald. Sewn by Linda Brownridge.

Plate 11. Hearts Within Hearts Sampler, an adult's vest, worked in cross-stitch with 6-strand embroidery thread on Aida cloth. Stitched and sewn by Linda Brownridge.

Plate 12. The Cheshire Cat in a Tree, detail from a child's sweater, worked in cross-stitch with DMC tapestry wool on hand-knit sweater. Created by Mimi Jasinski from the pattern on p. 42.

Plate 13. Strawberry Tarts, and Cherry Tarts, a small embroidered quilt, worked in cross-stitch with 6-strand embroidery thread on Aida cloth. Stitched by Sheila Lamson, Bobbie Moon, Regina Oakley, and Sue Winfield. Quilt by Linda Brownridge.

Plate 14. White and Red Roses, a rug, worked with a latch-hook and pre-cut rug yarns on double-threaded canvas. Created by Carolyn Adams and Kathleen Thorne-Thomsen from the pattern on p. 52.

Plate 15. A Croquet Sampler, a framed wall piece, worked in cross-stitch with 6-strand embroidery thread on Aida cloth. Stitched by Linda Brownridge.

Plate 16. The White Rabbit in the Tulips, a framed wall piece, worked in cross-stitch with 6-strand embroidery thread on Aida cloth. Stitched by Eileen Zodrow.

Plate 17 (and jacket). Alice Sampler, a framed wall piece, worked in cross-stitch with 6-strand embroidery thread on Aida cloth. Stitched by Kathleen Thorne-Thomsen.

Plate 18. Hearts Border, a doll's pinafore, worked in cross-stitch with 6-strand embroidery thread on Aida cloth. Created by Kay Molyneaux and Linda Brownridge from the pattern on p. 77.

Plate 19. The Queen of Hearts, a child's pinafore, worked in cross-stitch with 6-strand embroidery thread on Aida cloth. Stitched by Ruth Bucholz. Dress by Kathleen Thorne-Thomsen.

Before You Begin

Alice in Wonderland by Lewis Carroll is dear to everyone's childhood memories. The author, a brilliant and clever man, wrote his story about a little girl named Alice for children, but adults find the book equally entertaining. For many of us, Carroll's whimsical characters and their adventures have never lost their appeal, and the story of Alice continues to be a favorite for both young and old.

If you have a soft spot in your heart for Alice and her amusing friends, and if you also enjoy needlework, you will enjoy this book. I have turned scenes and characters from *Alice in Wonderland* into patterns for counted-out needlework (cross-stitch and needlepoint) that can be used for home decoration, clothing for you and your children, and gifts for friends. The book contains over two dozen patterns you can follow. Seven special projects, all shown in full color, will stimulate your own creative ideas.

Although you do not need previous needlework experience to use this book, I probably do not have to convince you of the pleasures gained from doing needlework. It is a relaxing pastime and, additionally, a craft that may be shared with others. It is an outlet for your creative energies and talents, and the finished needlework will surely bring personal satisfaction as well as compliments and warm admiration from friends.

If you have never counted out a needlework pattern before, study the two basic projects in the beginning of the book (pages 19-24) and you will see

how easily it is done. The patterns are diagrammed with a variety of symbols that correspond to the colors listed in the upper corner of the pattern page. Just follow the simple instructions, use the designated colors, and your needlework will be a success.

The patterns in *Alice in Stitches* are limited to two basic techniques: cross-stitch on Aida cloth and needlepoint on canvas. Both techniques are fun to do; the one you choose depends entirely on your preference.

The cross-stitch on cloth was the most popular needlework stitch in the eighteenth and nineteenth centuries. Young women working on samplers not only learned patience but also skill with their hands. By re-creating scenes and figures from their daily lives they developed their own art form, which has now become a part of history. The balanced arrangement of forms and the often repetitive quality of the designs added to the uniqueness of the early cross-stitched samplers. Each shape was constructed from rows of tiny, neatly stitched squares, giving the samplers a charming, stylized quality. Many of the patterns in *Alice in Stitches* were designed as modern interpretations of that traditional needlework art form.

Needlework on canvas was less popular until recent years. Historically, needlepoint was a technique enjoyed only by the more affluent class of society because the materials were quite costly. Today, however, the supplies are reasonably priced and the popularity of needlepoint is widespread.

There are many different needlepoint stitches (including the cross-stitch) that enable you to further enhance an area of a design. For example, a solid color background can be made more interesting by using a stitch that provides a complementary texture. A stitch might also echo the shape being worked; for example, a leaf stitch might be used throughout the leafy area of a tree.

Shapes worked in needlepoint have a more realistic quality than those worked in cross-stitch, since each stitch need not be based on a square unit. If you look at the instructions on page 15, you will see that the basic needlepoint stitch, the continental, is made with a single diagonal stroke of yarn. This single diagonal stroke makes a smoother edge possible for the shapes stitched with it.

There are a few distinctive qualities of the two techniques used in this book that will make it easier for you to tell them apart. Cross-stitching is done with cotton thread on a specially woven cloth. The cloth forms the background for the design and is not completely covered with stitches. Needlepoint is worked with woolen yarn on a stiff, specially prepared canvas. The stitches completely cover the canvas, which is never visible in the finished piece. Needlepoint is more durable than cross-stitch. Whenever you plan a piece of needlework that will receive hard wear—such as a chair seat or stuffed toy—I recommend that you work it in needlepoint.

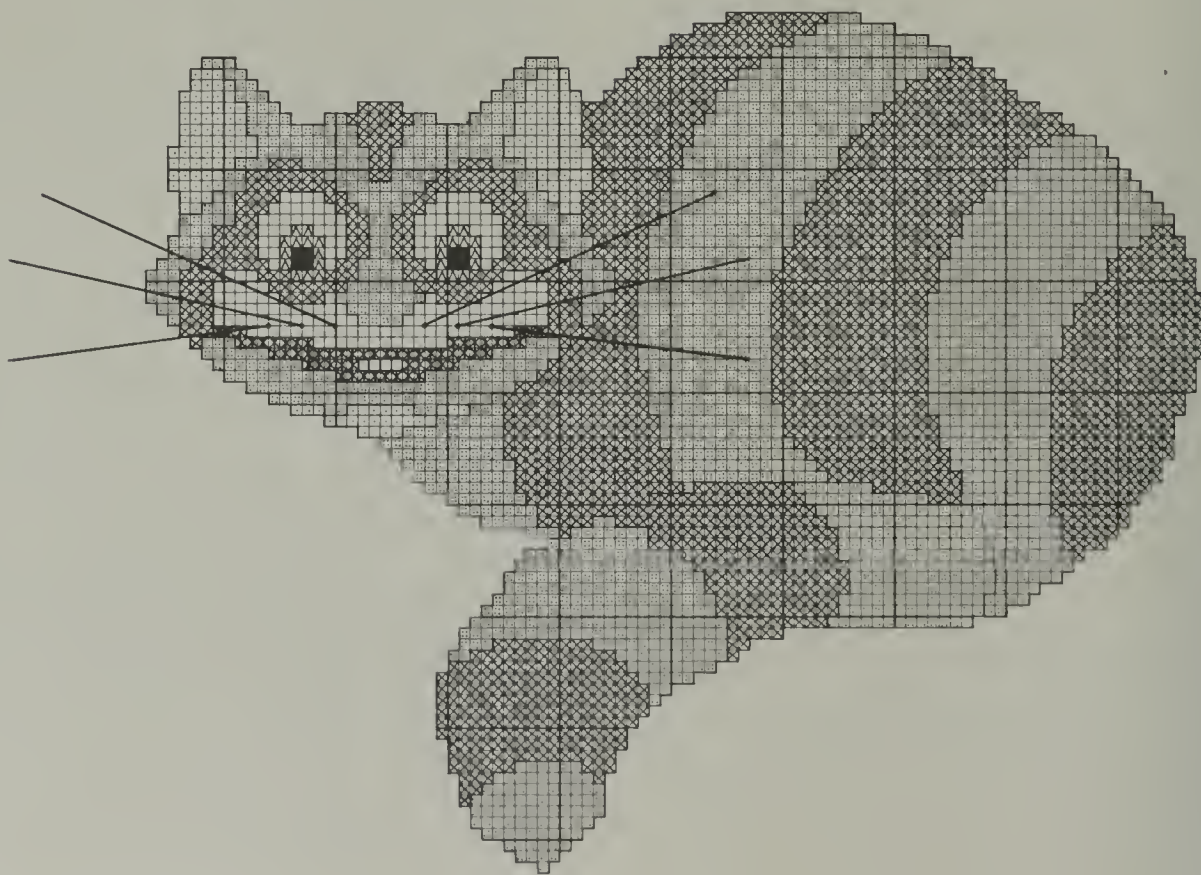
The patterns in *Alice in Stitches* best suited to cross-stitch are color keyed to

DMC (Dollfus-Mieg & Cie) 6-strand embroidery thread. Patterns best suited to needlepoint technique are color keyed either to Paternayan, Paterna® Persian yarns, or DMC tapestry wool. All the patterns, however, may be worked in either technique, and instructions are provided for both in Basic Projects 1 and 2, Alice and the Little Bottle. All the information you need in order to complete each project is included in these instructions. Color Plate 1, Alice and the Little Bottle, shows a comparison of the

pieces worked in both techniques.

If you are an experienced needleworker, you may not find it necessary to study the basic projects. However, I do hope you will take the time to read through the section on materials and stitches. You may pick up a new fact or two that will be helpful. A list of suppliers for the materials I mention is given on page 96.

I have had a lot of fun designing the patterns shown throughout the book. I hope you will have as much fun stitching them.



Materials and Stitches

Before you begin your project, there are a few things you should know about materials, stitches, and techniques for both cross-stitch and needlepoint.

Cross-stitching on Cloth

Fabrics

Fabric for cross-stitch designs is manufactured especially for stitching counted-out patterns. It is woven with a pattern of small even squares that have tiny holes, called "corner holes," evenly spaced throughout the cloth. These holes guide the needle when making the cross-stitches, and working the stitches over these small perfect squares with holes in each corner produces stitches that are exactly the same size. Below are the different types of evenly woven cloth commonly used for cross-stitching.

Aida Cloth: Cotton Aida cloth has the best defined squares and the largest corner holes. Unless you have considerable expertise in cross-stitching, I recommend that you work the patterns in *Alice in Stitches* on Aida cloth.

Aida cloth is commonly available in three different sizes: 11 squares to the inch, 14 squares to the inch, and 18 squares to the inch.

Aida cloth is manufactured in pure white, natural, beige, and many pastel colors. The colors most generally available are white and natural. Beware of a brightly colored fabric woven in

the Philippines that looks deceptively like Aida cloth. The squares in this cloth are not true, and the design will consequently be distorted.

Hardanger Cloth: Hardanger, a woven cotton cloth, is sometimes called Monk's cloth. The squares and corner holes are not as well defined as those of Aida, and the fabric therefore has a much finer texture. The fineness of Hardanger cloth makes it preferable for clothing and table linen; but since it is more difficult to work on, only experienced stitchers should use it.

The size of woven cloth is gauged by the number of threads per inch. Hardanger cloth has 22 threads to the inch. Cross-stitches may be worked over the small squares of the fabric, or they may be worked over groups of 2 or more squares. Hardanger cloth will give 22 small stitches and 11 or less larger stitches for every inch of cloth. The appropriate size stitch to use will depend on the desired size of the finished piece.

Hardanger cloth comes in many beautiful colors as well as in natural and white. If you choose to work on one of the darker colors, remember that it will be much harder to see the squares and your work might be slow and tedious.

Other Fabrics: There are a few other fabrics that are suitable for cross-stitching. Gingham is a cotton cloth, patterned with checks that come in a varied range of colors and sizes. Gingham fabric is more difficult to work cross-stitch patterns on because there are no corner holes to guide your stitches, but the colored checks woven

into the fabric provide a helpful graph. It is a suitable fabric for many designs and can be especially charming for children's clothing. Cross-stitches worked over gingham are not as regular as those worked on cloths made specifically for this technique. Use single strands of embroidery thread on gingham (the fine strands of 6-strand thread will bunch together if forced through this fabric's tight weave). When stitching on lightweight gingham, be sure to baste an equal-size piece of white cotton to the wrong side of the fabric—this will give the gingham more body and make your task easier.

Linen cloth has a coarse, rough feeling. It is the most difficult cloth on which to work counted cross-stitch designs. There are no small squares or corner holes to serve as guides, so the eye must learn to count out the groups of threads over which the stitches are worked. This method of stitching is known as counted-thread work.

Linen is woven in a plain weave with thread spun from the fibers of the flax plant. It comes in a natural or bleached color. Try this cloth only if you desire the special challenge it presents.

Waste Canvas (Scrim): If you choose to cross-stitch on finely woven fabric that does not have corner holes and small squares to guide the placement of the needle, waste canvas can be a great aid. Waste canvas is similar to double-threaded needlepoint canvas (page 13), but it has a vertical blue thread woven through every fifth pair of threads.

You can purchase waste canvas at the store where you buy your needlework supplies. It is available in sizes that will produce from 7 through 15 cross-stitches per inch. Choose a size that corresponds to the desired size of your finished piece.

Cut a piece of waste canvas $1\frac{1}{2}$ inches larger in each direction than the size of the pattern you wish to stitch. Align the squares of the canvas with the weave of your fabric, and baste the canvas to the right side of the fabric along each edge. Run additional basting threads diagonally across the fabric in each direction. Work on the canvas side of the cloth, using a single strand of embroidery thread. Otherwise, the tight weave of the fabric will cause the strands of 6-strand thread to bunch together and your stitches will not cover the fabric well. As you stitch the design, take care not to catch the canvas with your needle. Also be sure each stitch goes completely through the fabric beneath the canvas. When the stitching is completed, dampen the canvas with lukewarm water and carefully pull the threads of the canvas from under the stitching, one at a time. The horizontal threads should be removed before the vertical ones. Then block the finished piece as directed on page 20.

Threads

Six-Strand Embroidery Thread: 6-strand embroidery thread is composed of 6 individual strands of cotton thread. You can use different numbers of strands together depending on the

effect you wish to achieve. Cross-stitches worked with 2 or 3 threads over large squares will leave a lot of white space in every stitch and are usually used only for designs pre-printed on pillowcases, kitchen towels, and tablecloths. The patterns in *Alice in Stitches* were designed to be stitched with 4 strands of 6-strand thread over 11-squares-to-the-inch Aida cloth (the extra strands should be set aside and paired with another 2 strands). Stitches worked with this weight of thread should completely cover the squares of fabric. Some darker colors of fabric may require 5 strands for complete coverage.

Most readers will find 6-strand embroidery thread the easiest to obtain. All the patterns for cross-stitch in this book are color keyed to DMC (Dollfus-Mieg & Cie) 6-strand thread. This thread, manufactured in France, is available in over 300 beautiful colors. It is packaged in small pull-skeins that each contain 8.7 yards. DMC thread is found in department stores, needlepoint shops, and specialized craft stores. You may also order it from one of the stores listed on page 96.

Other brands of 6-strand thread are manufactured by the American companies Coats & Clark, and Bucilla. Coats & Clark thread is stocked in variety stores and some fabric shops. Bucilla thread has a good color range but is somewhat difficult to locate.

Pearl Cotton: The DMC company also manufactures another popular needlework thread called pearl cotton. Pearl cotton is a 2-ply strand of thread that has a very pronounced twist and

a satiny smoothness. Cross-stitches worked with it have a pearly texture that differs from that obtained with 6-strand thread. A sampler may be worked entirely in pearl cotton, or pearl cotton and 6-strand thread may be mixed in the same piece. The different surface textures resulting can provide an interesting effect that may be used to advantage in some designs.

Pearl cotton comes in four weights: 3, 5, 8, and 12. The thinnest is a 12 pearl cotton. It comes in only about half of the DMC 6-strand colors, and these may be difficult to find in small stores. Pearl cotton is packaged in balls and small skeins (not pull-skeins). To use a skein, first remove the paper label, then carefully untwist the skein until it forms one continuous loop. Cut through all the threads of the loop at one point, and use these pre-cut strands as needed (loosely knot the remaining threads together and set aside).

Linen Thread: Linen thread, like linen cloth, has irregularities and a coarse texture that is different from the other embroidery threads. It can be used to create unusual and beautiful effects in your needlework because the fiber reacts to dye in a way that gives the threads a soft and unique color range. The dyestuff used on linen may have a slight tendency to rub off the thread.

Two brands of linen thread are Swedish Kulört lingarn and English Knox linen. Both may be purchased in small skeins. Cut and use these skeins in the same way you use a skein of pearl cotton.

Needles

You should use an embroidery-crewel needle for cross-stitching. This type of needle appears similar to the common sewing needle, but if you look closely you will see it has a longer eye to accommodate a varying range of thread thicknesses. Embroidery-crewel needles range in size from #1 through #11 (the #11 is the smallest). Use the #7 needle when you work 4 or 5 strands of 6-strand thread on 11-squares-to-the-inch Aida cloth. Choose the most comfortably sized needle when you use thread of a different thickness.

Other Supplies

To assist you in your needlework you will need a small pair of very sharp fine-pointed scissors. Old, dull scissors will chew and tear the threads. It is worthwhile to invest in a good pair of embroidery scissors if you plan to continue doing needlework.

It will also be helpful to have a well-fitting thimble to protect your middle finger while you stitch. This is the finger that usually manipulates the needle, and it may become very sore when you stitch for an extended period of time. If you feel uncomfortable using a metal thimble, there is a new kind of thimble on the market made of leather that is soft and pliable.

A tape measure, a roll of masking tape, a soft pencil, and a pair of large scissors for cutting cloth are other useful additions to your needlework supplies.

You will also need a place to store your needlework and supplies. Small

gift boxes work very well for this purpose, or you may wish to invest in a small basket with a cover. There are also many types of carrying cases available in needlework stores. Be sure the cover of your box or basket fits tightly, or secure it with a rubber band or ribbon so your work won't spill out unexpectedly.

Stitches

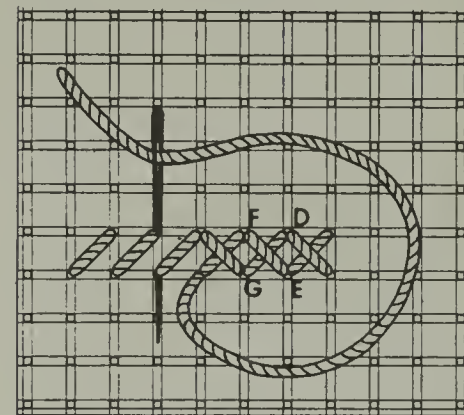
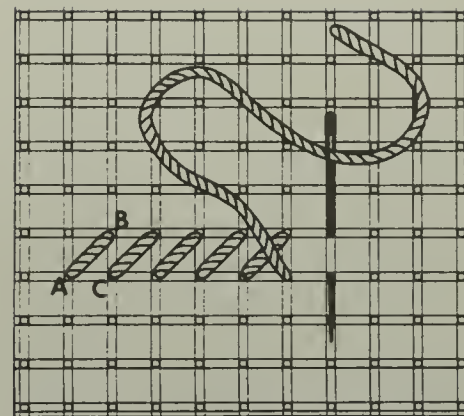
Cross-stitch: The cross-stitch is composed of two diagonal stitches, equal in length, that are worked one over the other from the opposite corners of a square. All the stitches in a piece of cross-stitched embroidery should cross in the same direction.

Cross-stitch is recommended for working needlework pieces in the sampler style. It may also be used to add surface texture to a piece worked in needlepoint.

Areas to be cross-stitched are worked one row at a time as shown in the illustrations below.

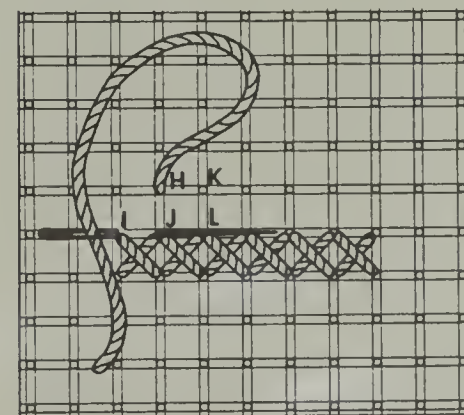
1. Start the first row at the lower left corner of the square. Bring the needle out at A, insert it at B, and bring it out again at C (this is a half stitch). Continue making the row of half stitches, working each stitch from left to right. When you have completed the necessary number of half stitches, you must complete the crosses by working back over the half stitches in the other direction.

2. Begin by inserting the needle at D. Bring the needle out again at E. Insert the needle at F and bring it out at G. Continue in this direction until all of



the half stitches in the row have been crossed over.

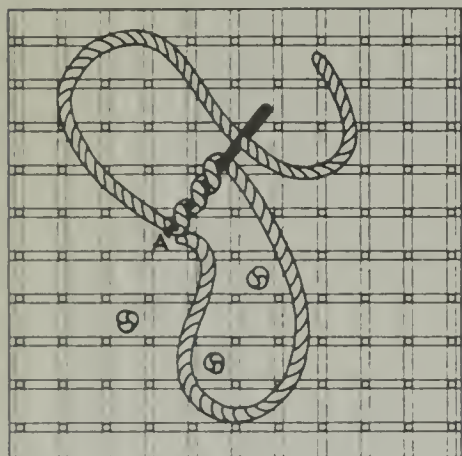
3. To begin a second row, bring the needle out at H, insert it at I, and bring it out again at J. Then insert it at K and bring it out at L. Continue stitching the same way you did the first row.



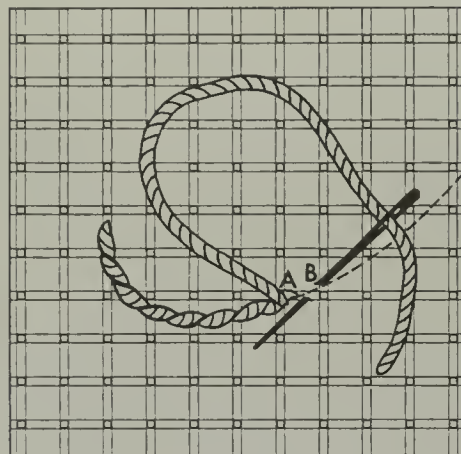
French Knot: The French knot is a curious stitch that makes a knot on the surface of your cloth or canvas. It can be used to create eyes, flower centers, and other special textures.

1. To work the French knot bring the needle out at A. Wind the thread around the needle two or three times, depending on the size of the knot desired.

2. Insert the needle close to, but not in, A. Pull the needle through the cloth with one hand while using the other hand to hold the thread until it twists in place and forms a knot.

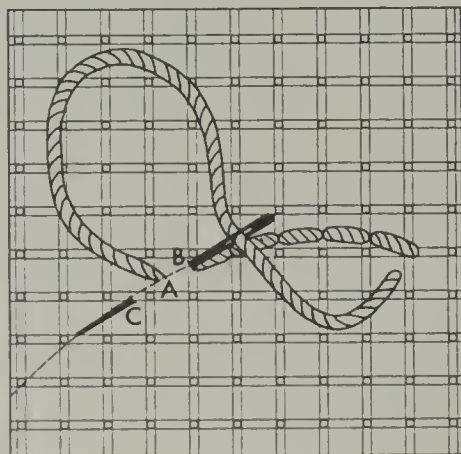


Hold the thread above the needle as you stitch.



Backstitch: The backstitch is used to define shapes and is meant to be worked as a thin line.

Work each backstitch from left to right as shown in the five completed stitches in the illustration. Bring the needle out at A, insert it at B, and bring it out again at C. All the distances between points A, B, and C should be the same length. Your line of stitches should be even and equal in length.

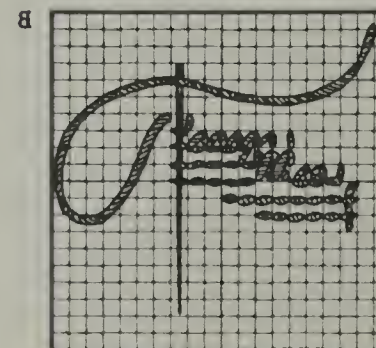
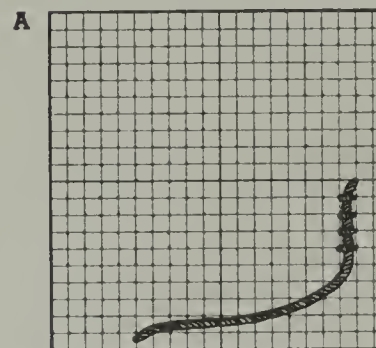


Beginning and Ending: No matter which stitch you use, you will need special techniques for beginning and ending the threads in your work.

1. When you begin stitching, let 2 inches of thread hang loose at the back of the cloth. Catch this thread two or three times with your first row of stitches (A). Then neatly trim off the excess.

2. When you finish the first length of thread, run it under the last four or five stitches on the wrong side of the cloth (B). Neatly trim off the excess.

3. Begin each new thread the same way you ended the first, by running it under four or five previous stitches. To eliminate unnecessary lumps and excess bulk on the back of your cloth, try not to run more than two different threads under the same group of stitches.



Outline Stitch: The outline stitch is helpful if you want to add an extra color accent to a shape or to separate two similar areas of color.

Work each outline stitch from left to right as shown in the eight completed stitches in the illustration. Bring the needle out at A and insert it at B a short distance to the right. Bring it out again a little way to the left of B and at a slight angle to begin the next stitch.

Needlepointing on Canvas

Canvas

The canvas you will be working on is manufactured especially for needlepoint. It is basically a mesh that is woven from heavy cotton threads and has evenly spaced openings between the threads in both directions. The various needlepoint stitches can be worked quickly over the heavy threads because the needle passes easily through the openings in the canvas.

These openings are often called meshes, and they are used as a gauge for measuring the size of the canvas. For example, a 5-mesh canvas has five openings for every inch; a 10-mesh canvas has ten openings for every inch. The terms "mesh" and "opening" are interchangeable.

It is extremely important to buy the best quality canvas. This is one time you absolutely cannot cut corners. Canvas of poor quality will not hold its shape. You will invest a lot of time and effort in stitching your needlepoint project. To have it turn out badly distorted is hardly worth the few pennies you may save by purchasing the cheaper canvas.

There are several different types of canvas you can purchase for needlepoint. I recommend stitching the patterns in *Alice in Stitches* over interlock canvas because it is the easiest kind to work on. However, if you wish to use one of the patterns for a rug in large-size needlepoint, I suggest you use a 3-mesh double-threaded canvas.

Interlock Canvas: Interlock canvas is woven with double threads in both directions. In one direction the pairs of threads lie side by side. In the other direction the pairs are joined together with a twist that makes it impossible to separate them. All the openings in interlock canvas are of uniform size. This canvas is strong, very easy to work on, and holds its shape well.

White interlock canvas is usually available in 10, 12, and 14 mesh per inch.

Double-threaded Canvas: Double-threaded canvas is the earliest form of needlepoint canvas, and is still popular because it is possible to work two sizes of needlepoint on the same canvas. It is woven from pairs of heavy cotton threads that form evenly spaced, alternately large and small openings in both directions. The needle generally passes through the larger openings as the stitches are worked. The smaller openings are used only for petitpoint designs, where the stitches are half the size of regular needlepoint.

Double-threaded canvas comes in various sizes gauged by the number of large openings per inch. The usual sizes are 3, 4, 5, 10, and 24 mesh per inch. It is available in either white or brown tones.

Mono Canvas: This is another kind of canvas that looks deceptively like interlock canvas. (It is mentioned here only so you will not buy it by mistake.) Instead of double-twisted threads, mono canvas has evenly spaced single threads throughout. These threads are held in place only by the stiffening or

sizing in the canvas. Also, many needlepoint stitches, such as French knots, cannot be worked over mono canvas because they will slip through the canvas threads. I do not recommend mono canvas for stitching any of the patterns in *Alice in Stitches*.

Yarns

Persian Wool: The finest yarn for needlepoint is Persian wool. It is spun from high-quality virgin wool, making it both beautiful and durable. Persian wool may be packaged in a variety of ways, but it is always manufactured so that every piece of wool is composed of 3 separate strands plied together into a larger strand. The strands may be separated and used in various combinations depending on the mesh size of the canvas. Rug canvas, which has 3 to 5 meshes per inch, requires either 6 strands of Persian wool or special rug yarn. A 10-mesh interlock canvas, which I recommend for the patterns in this book, is covered very well by 3 strands of Persian wool. For future reference, the 3 separate strands of wool will be referred to as one "length" of Persian wool throughout the rest of the book (stores may use the term "strand" also).

The large variety of Persian wools on the market makes it difficult to predict which brand your local needlework store will carry and how that brand will be packaged. The following brands, however, are very popular:

The Paterna brand of Persian wool has the widest range of colors—over 600 are available, although most stores

will not stock them all. Paterna wool is of superb quality. It is both colorfast and mothproof. It is often stocked in large continuous skeins, containing from 160 to 200 yards, and is sold by weight. Before you use one of these skeins you must cut through it completely at one point. The resulting lengths of wool will be approximately 60 inches long. Cut the 60-inch lengths in half before stitching with them. Some stores sell smaller skeins of Paterna wool. These should all be cut into 30-inch lengths before being used. It is also possible to buy the wool in individual lengths at most stores. The cost per length is higher when the wool is purchased one length at a time, but in the long run this may be more economical. It is foolish to invest in an entire half skein of wool when a pattern requires only one length of that color. The patterns intended for needlepoint in *Alice in Stitches* are color keyed to Paterna Persian wool and DMC tapestry wool.

Other common brands of Persian wool are manufactured by Bucilla, Bernat, Columbia-Minerva, and Brunswick.

Here are a few pointers that will help your work with Persian wool move along more smoothly:

To separate a single strand from the 3-ply wool, hold two of the strands tightly and pull the third away with an upward sweeping movement of your arm.

Because of the fuzzy surface of Persian wool, it is advisable to work the dark colors in any pattern before the light colors. This will prevent the light

colors from being covered with the hairs of the dark colors.

When using an unknown brand of wool, be sure to test it for colorfastness. Wrap some small pieces of the wool in a damp cloth and then wrap the cloth in plastic for four or five hours. If the colors run, do not use the wool.

Tapestry Wool: Tapestry wool is another type of yarn often used for needlepoint. It is softer and has a less fuzzy surface than Persian wool. Tapestry wool is composed of a single strand that varies in thickness depending on the manufacturer.

The DMC company produces a fine-quality tapestry wool that is the same approximate thickness as a length of Persian wool and will cover a 10-mesh canvas. DMC tapestry wool, which comes in over 300 colors, is packaged in small pull-skeins of 40 yards each and is slightly more expensive than most Persian wools.

Anchor brand tapestry wool is manufactured by the J.P. Coats Company of Great Britain. (This is not the same as the American Coats & Clark brand.) Anchor wool is somewhat thinner than DMC wool and is good for finer mesh canvases. Since the patterns in *Alice in Stitches* are recommended for 10-mesh-to-the-inch canvas, Anchor wool is not used in any of the color keys.

Wool Substitutes: If you are allergic to wool, or cannot use woolen yarn for some other reason, you may substitute one of the following:

Bernat manufactures an acrylic facsimile of Persian wool. It does not have exactly the same qualities, but the acrylic Persian will stand up very

well to repeated machine washings.

Another wool substitute is manufactured by the DMC company. Called Retors à Broder, it is composed of a single heavy strand of dull cotton thread. Retors à Broder approximates DMC tapestry wool, but it has an attractive quality all its own. Retors à Broder will also stand up to machine washing.

Rug Yarns: Rug yarns are very thick and durable and will wear better and longer than other yarns. They are made from either wool or acrylic fibers. The acrylic yarns have a lustrous sheen and are more brightly colored than wool yarns. The woolen yarns feel better to the touch, but the colors are more subdued and they may be slightly more difficult to work with. There is no noticeable difference in either the strength or durability of one fiber over the other if a high quality brand of yarn is used.

Fine rug yarns are manufactured by several different companies, including Brunswick, Reynolds, Bernat, Spinnerin, Bucilla, Paternayan, and Scheepjes.

Needles

For needlepointing on canvas you will use a tapestry needle. These needles are larger than embroidery-crewel needles. They have a wide, elongated eye that is smooth on the inside to prevent the yarn from fraying as the stitches are worked. Tapestry needles also have a blunt point that will not catch the canvas threads. They range in size from #14 to #26. A #14 needle is the largest. To stitch the patterns in

Alice in Stitches on 10-mesh-to-the-inch canvas you will use a #18 tapestry needle. Choose a comfortably sized needle when you use yarn of a different weight.

Other Supplies

It is convenient to have a well-organized carrier for your yarns. Persian wool is often arranged on a small wooden palette or stored in a special carrying case. There are many varieties of these cases available at needlework shops. Tapestry wool stores well in a small gift box with a tight fitting cover. Rug yarns are bulky and it is wise, as well as attractive, to store them in a large basket with a carrying handle.

You will need a small pair of very sharp, finely pointed scissors to assist you with your needlepoint. Old, dull scissors will not cut the yarn, and it is well worth investing in a good pair.

A thimble, a tape measure, a roll of masking tape, a soft pencil, and a pair of large scissors are other useful additions to your needlepoint supplies.

Stitches

All the different stitches that can be used in needlepoint are too numerous to mention here. To describe them would require another complete volume, and there are many excellent books of needlepoint stitches already on the market. In addition, the patterns in *Alice in Stitches* are best served by using only the basic stitches supplemented by an occasional decorative stitch. The patterns themselves are de-

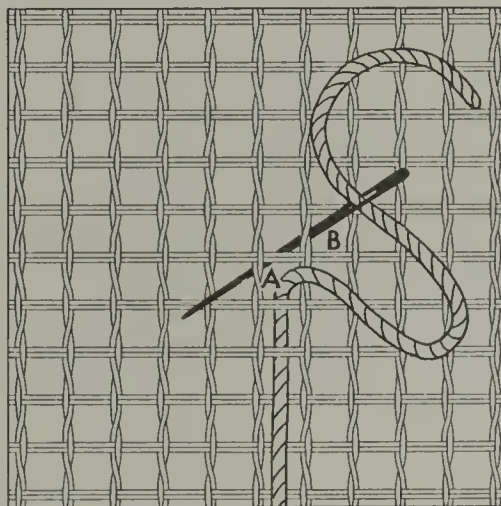
corative in design and overembellishment with many different textures would not be attractive.

The continental stitch will serve as the most basic stitch. I will also describe the basket-weave stitch, two background stitches, the grass stitch, and the leaf stitch. If you are left-handed, reverse all stitch instructions and turn the illustrations upside down.

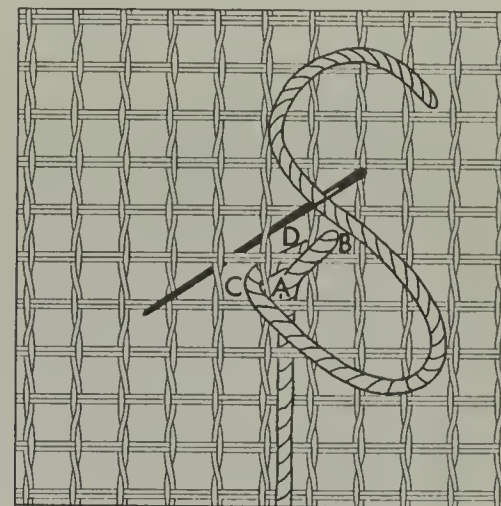
Continental Stitch: The continental is a single stitch worked diagonally over the heavy threads of needlepoint canvas. The stitch completely covers both the front and back sides of the canvas with woolen yarn, making a piece worked in this way exceptionally strong and resistant to wear.

It is important to remember always to turn your work upside down when working odd-numbered rows. If you neglect to do this, the resulting stitch will not be a true continental.

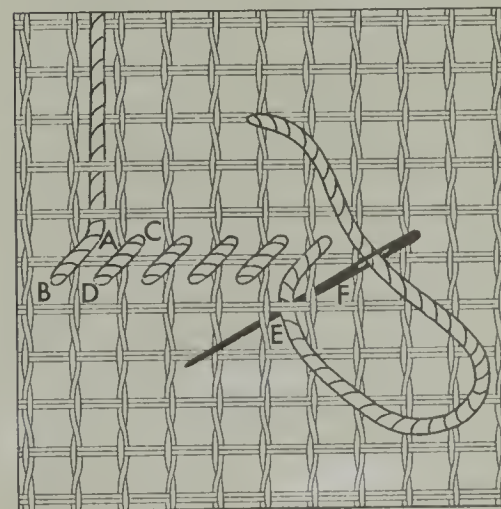
1. Run the yarn through the canvas for a short distance to secure it. Bring the needle up (to the right side of the canvas) through point A, and then reinsert the needle at B.



2. Bring the needle out again at C, insert it at D, and continue the row in the same manner until the necessary number of stitches have been completed.



3. Now, turn the canvas upside down, so the canvas that was the bottom for Step 1 is on the top. Bring the needle up at E, insert it at F, and so on. Remember to turn the canvas every time you begin a new row of stitches.



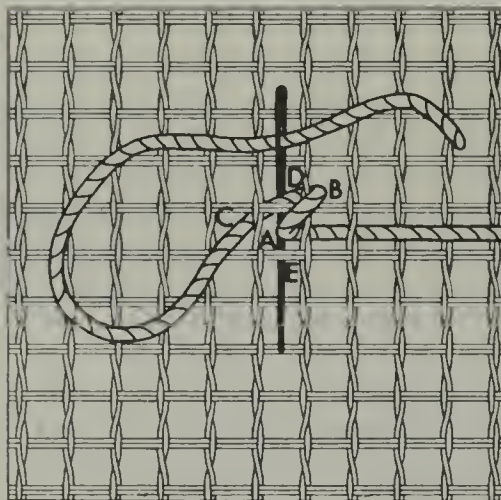
Basket-weave Stitch: The basket-weave stitch can easily be mistaken for the continental stitch if you look only at the right side of the canvas. If you examine the stitch more closely, however, you will see that the rows of stitches run on the diagonal instead of the familiar straight line of the continental stitch. Turn the canvas over. The back side will be completely covered with a pattern of stitches that form diagonal rows of right angles.

The basket-weave stitch is a relatively easy one. It may also be worked so the back becomes the front, making an interesting texture for a large solid-colored background. In addition, the basket-weave stitch will not pull the canvas out of shape as much as most other needlepoint stitches.

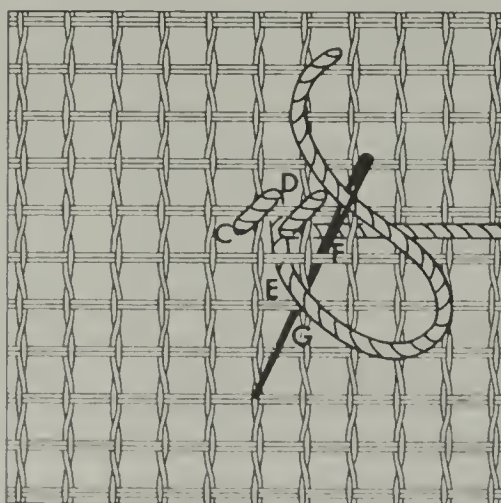
I recommend using the basket-weave stitch on large areas of any pattern in *Alice in Stitches*, especially if it is a rug worked on 3-mesh-to-the-inch canvas with rug wool. The smaller areas should be worked in the continental stitch.

To work the basket-weave stitch, follow Steps 1–4 below. Never turn the canvas as you work this stitch. Diagonal rows of stitches are created by alternating the needle between the vertical and horizontal positions. Odd rows are worked with the needle held horizontally, even rows with the needle held vertically. It is important to remember that the needle must enter the top or side stitch border twice (i.e. at B and at D) before you change its position from vertical to horizontal.

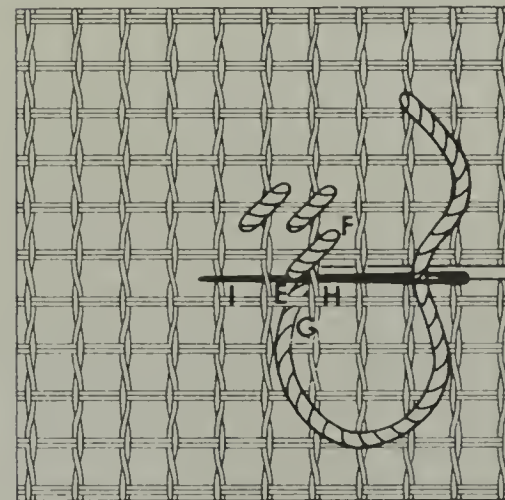
1. Start in the upper right-hand corner of the area to be worked. Bring the needle out at A, insert it at B, and bring it out again at C. Holding the needle vertically, insert it at D and bring it out at E.



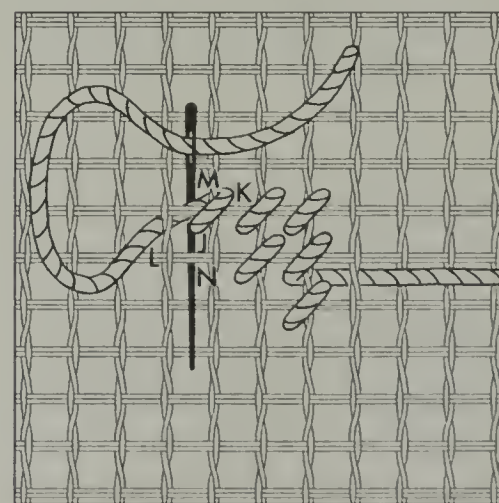
2. Insert the needle at F, and bring it out at G.



3. Now, holding the needle horizontally, insert it at H, and bring it out at I. Continue to work the row of stitches on the diagonal, always holding the needle in the horizontal position.



4. At the end of the row, bring the needle out at J. Insert it at K and bring it out at L. Insert it at M and bring it out at N, and so on. Repeat working the basket-weave stitch from Step 2.

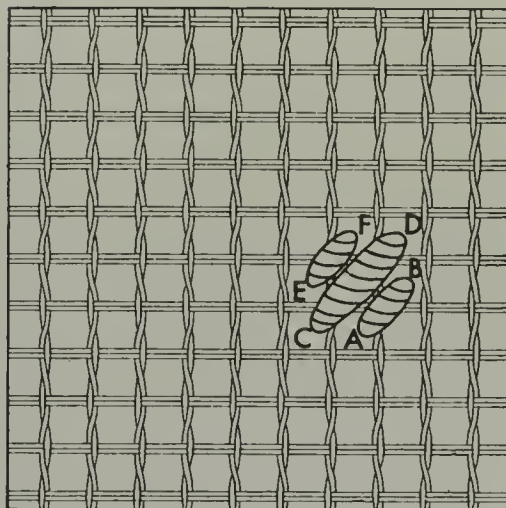


Decorative Stitches: The following stitches are included to enhance and add texture to your needlepoint. It is not necessary to use them. A pattern stitched entirely in the basic continental stitch will be equally attractive. But you may enjoy the challenge that these stitches present. They are identified in this book with names that indicate the texture they represent, although they may have other names in different reference sources. The grass stitch may be used to fill in large grassy areas of a pattern or to add texture to a solid-color background. The leaf stitch will make a lovely tree or add texture to a large green area. The square-texture stitch and horizontal-row stitch will add extra interest to large, solid-colored areas of canvas.

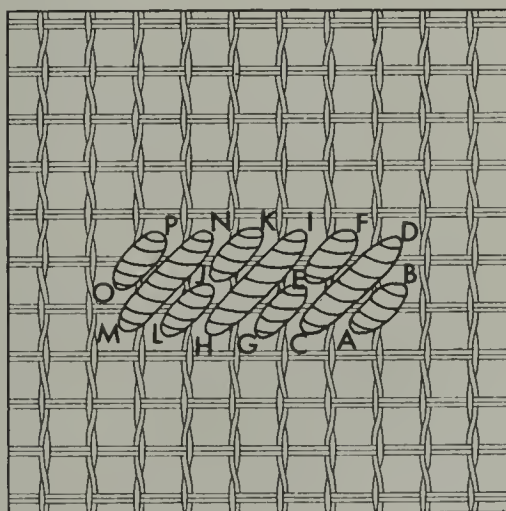
Before you attempt to work any of the decorative stitches on a project, practice on a scrap of canvas until you get a good feel for them. Be prepared to improvise the stitch around the edges of the other objects stitched on the canvas.

Square-texture Stitch: Begin this stitch in a corner and work from right to left.

1. Bring the needle up at A, in at B; up at C, in at D; up at E, and in at F.

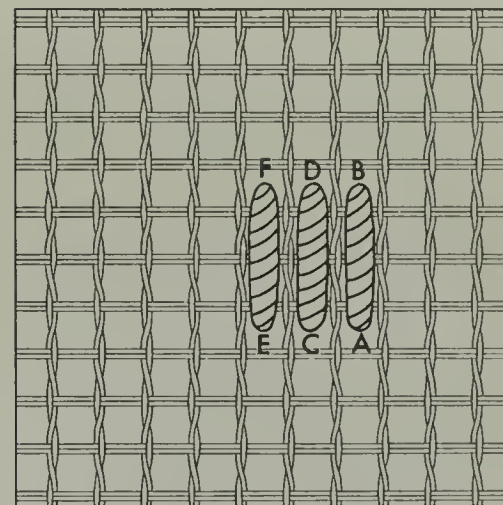


2. Bring the needle up at G, in at E; up at H, in at I; up at J, in at K; up at L, in at J; up at M, in at N; up at O, in at P; and so on. The second row begins at F.



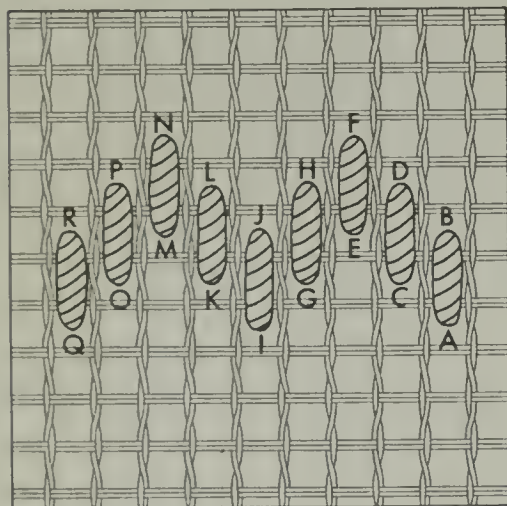
Horizontal-row Stitch: Work this stitch in horizontal rows.

Bring the needle up at A, in at B; up at C, in at D; up at E, in at F; and so on. The second row begins at B.



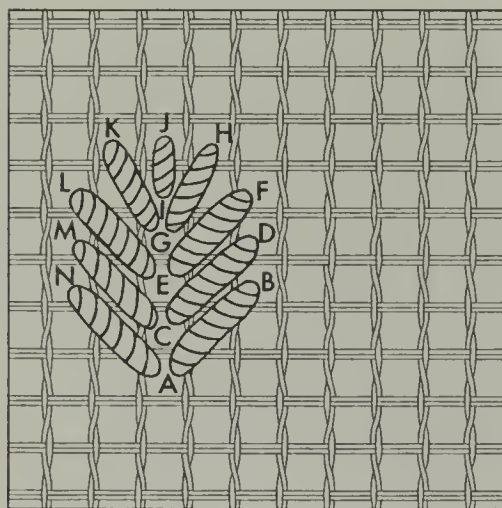
Grass Stitch: Work this stitch either in horizontal rows from right to left or from left to right, whichever is more convenient. These directions move from right to left.

Bring the needle up at A, in at B; up at C, in at D; up at E, in at F; up at G, in at H; up at I, in at J; up at K, in at L; up at M, in at N; up at O, in at P; up at Q, in at R; and so on. The second row begins at B.

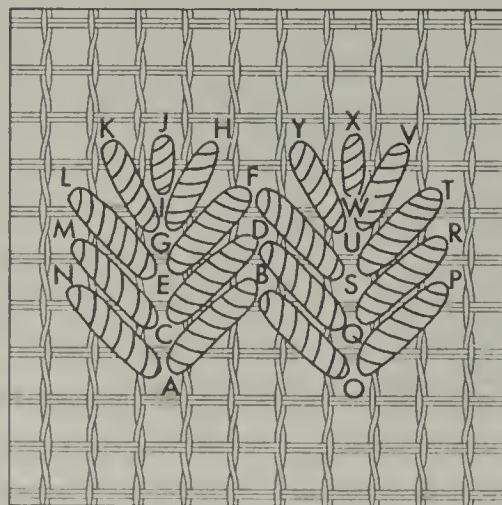


Leaf Stitch: Work this stitch in a horizontal row from left to right.

1. Up at A, in at B; up at C, in at D; up at E, in at F; up at G, in at H; up at I, in at J; up at G, in at K; up at E, in at L; up at C, in at M; up at A, and in at N.



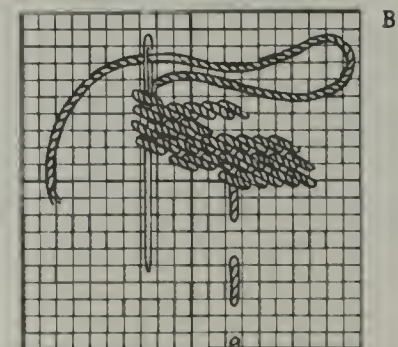
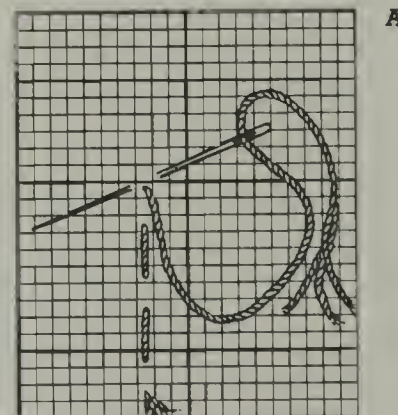
2. To work the next leaf, bring the needle up at O, in at P; up at Q, in at R; up at S, in at T; up at U, in at V; up at W, in at X; up at U, in at Y; up at S, in at F; up at Q, in at D; up at O, in at B; and so on. Fill in the open areas between leaves with the continental stitch.



Beginning and Ending: For a neat job, no matter which stitch you use, follow these techniques for beginning and ending the threads in your work.

1. When you begin stitching with the first length of yarn, thread it through the canvas two or three times. This will secure the yarn (A). Neatly trim off the excess.

2. When the first length of yarn is finished, run the yarn back under the last four or five stitches worked on the wrong side of the canvas (B). Begin each new length of yarn the same way you ended the first length, by running it under four or five previous stitches. To eliminate unnecessary lumps and excess bulk on the back of your canvas, try not to run more than two different lengths of yarn under the same group of stitches.



Basic Project 1:

Alice and the Little Bottle

Pattern, page 30

Color Plate 1

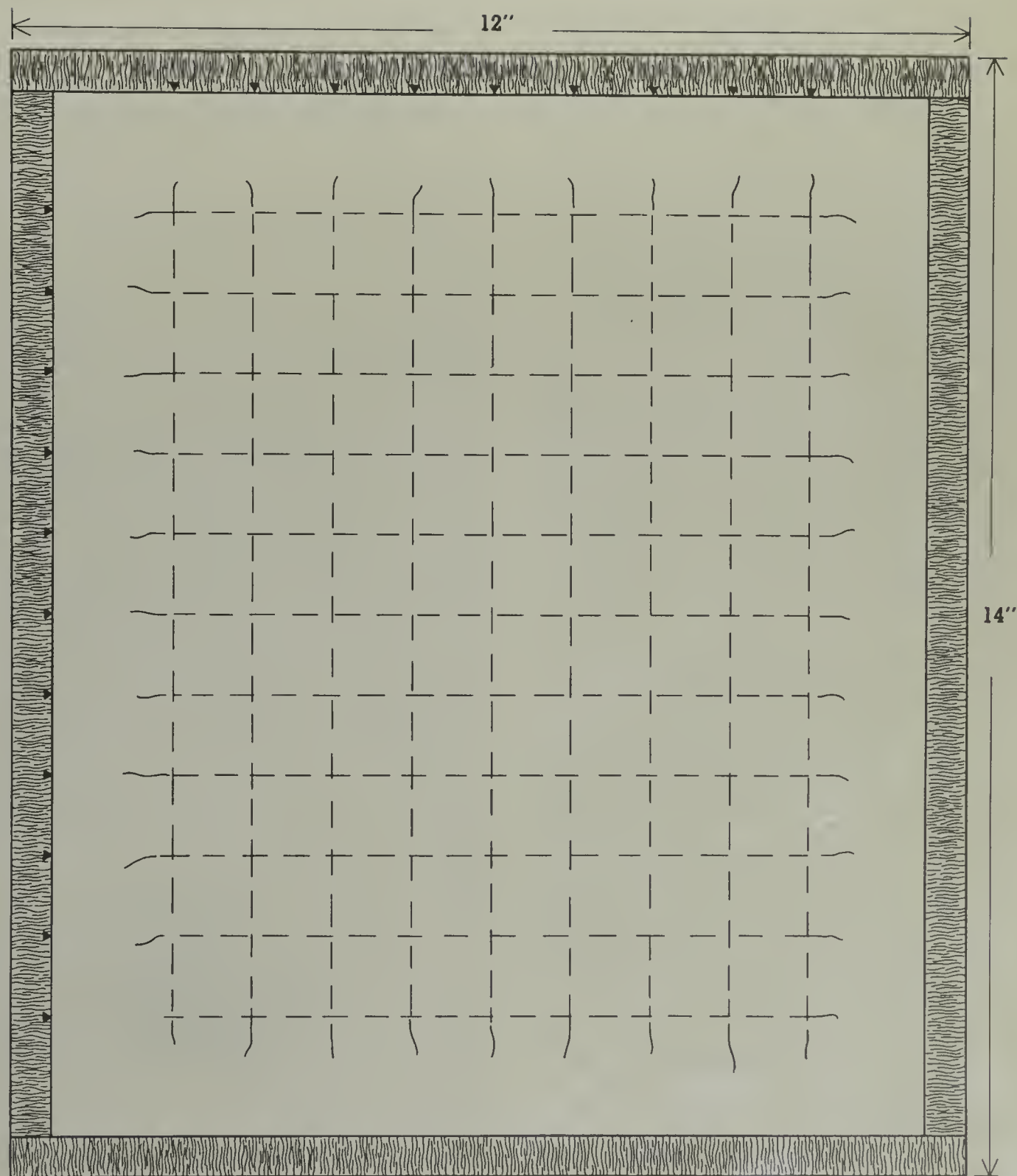
How to Stitch a Pattern in Cross-stitch on Aida Cloth

Materials

- One 12 x 14 inch piece of white Aida cloth, 11 squares to the inch
- DMC 6-strand embroidery thread in each of the following colors and quantities: 1 skein White, Blanc Neige; 1 skein Black, 310; 3 skeins Blue, 799; 2 skeins Dark Blue, 797; 1 skein Very Light Yellow, 745; 1 skein Yellow, 743; 1 skein Pink, 603; 1 skein Skin Tone, 951; 1 skein Red, 666
- #7 embroidery-crewel needle; a pair of small, sharp scissors; a ruler or tape measure; a soft pencil; a roll of ½-inch-wide masking tape; a spool of dark thread for basting; a storage container to hold your materials

Transferring the Pattern to the Cloth

Unless you have had previous experience in transferring a pattern from a pattern graph to a piece of Aida cloth, you will need some assistance for your first project. It will be easy if you think of the cloth as another piece of graph paper. The squares of the cloth are identical to the squares of the graph paper, but because the lines between



the squares are white on white, they are hard to see. To make the Aida cloth easier to read as a graph, begin by adding a darker line to the cloth with a basting thread to indicate the darker, heavier lines that occur every tenth line on the graph paper. It will then be possible to make sure that your position on the cloth is the same as your position on the graph. Without this checking system, one small mistake could throw the whole sampler off. Here's how to begin:

Step 1: Lay the Aida cloth flat on a clean working surface. Using masking tape, tape each edge of the cloth on the top surface, lining the tape up with the edge of the cloth and burnishing it down with a fingernail. Trim any excess tape neatly from the corners. It will not be necessary to tape the reverse side of the cloth.

Step 2: Turn the cloth so a 12-inch side is at the bottom. Measure in 2 inches from the lower left-hand corner of the cloth in both directions. Make a small pencil mark on the cloth at the edge of the tape. Starting at this pencil mark, count out 10 squares and make another pencil mark on the cloth. To make it easier for yourself, take a piece of paper and mark off along one edge the exact distance of 10 squares. Using this measurement as a ruler, mark off 7 more groups of 10 squares along the 12-inch edge of the cloth, and 10 groups of 10 squares along the 14-inch edge of the cloth. Now stitch a dark basting line across the cloth at each pencil mark to form a graph.

Stitching

Match the squares on the cloth with the corresponding squares on the pattern graph. One cross-stitch should cover each symbol indicated in the pattern.

Step 1: Begin stitching the shoes. Count and work the rows of cross-stitches according to the instructions on page 11. Continue stitching, working from the shoes toward the head. As you work, keep checking your position in the basting thread square on the cloth with the pattern graph. You must maintain an even pull on the thread to achieve a uniform cross-stitch. If the thread twists as you work, stop every once in a while and untwist it. If it is ever necessary to remove stitches, begin with the last incorrect stitch and carefully cut and pull out each stitch in the reverse order from the way they were worked. It is helpful to cut off the excess thread each time you remove a few stitches. Be careful not to cut the threads of the cloth.

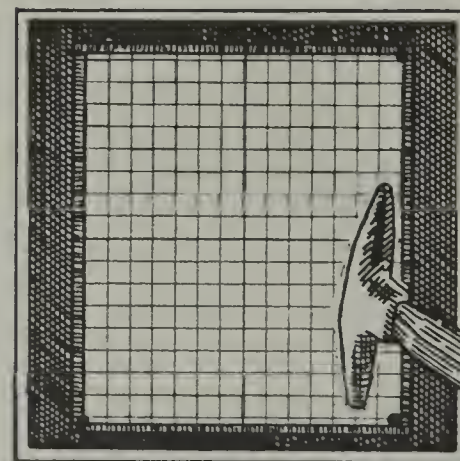
Step 2: Complete all the cross-stitching, except the outline stitching on the face and bottle. Then, using two strands of black thread and a lot of patience, carefully indicate Alice's features and the words DRINK ME with the outline stitch. The cross-stitched Alice is now ready for washing, blocking, and framing. Before you begin, carefully remove each basting thread, one at a time. Where the basting thread has been caught by the embroidery thread, clip it free.

Washing and Blocking

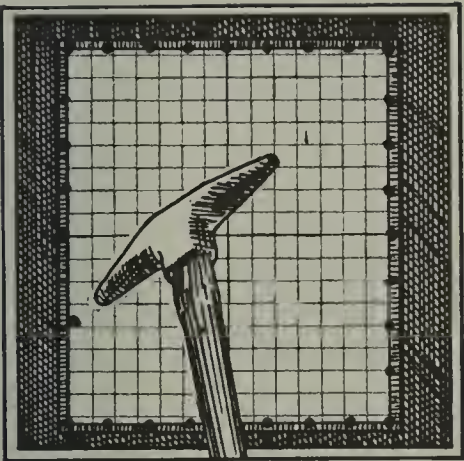
To finish your project, you will need:

- Cold-water soap and a clean towel
- A piece of plywood or composition board (15 x 15 inches or slightly larger) covered on one side with a piece of Contact paper
- Two dozen rustproof tacks and a tack hammer

Step 1: Lightly agitate the cross-stitched cloth in lukewarm water and cold-water soap. Rinse it well twice, again in lukewarm water. Place the cloth on the towel and roll it up to remove excess water. Do not wring or squeeze it. Lay the cloth flat on the side of the board covered with Contact paper. This will prevent the wood from staining the cloth.



Step 2: Lightly drive a tack into the lower left-hand corner of the cloth. Be sure the tack passes through the taped portion of the cloth edge. Pulling the

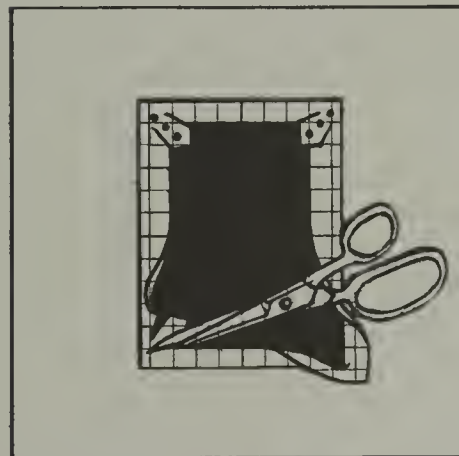


Visit a good frame shop and try some of the simpler frames against your piece. The shop will have L-shaped samples of each frame, as well as many different colored mattes to choose from.

If you would like to do the job by yourself, you will need:

- A simple 9 x 12 inch frame
- A piece of 1/8-inch plywood, cut to fit the frame
- A staple gun, or small upholstery tacks and a tack hammer

Wrap your piece around the board, and tack or staple the cloth to the back. You may substitute heavyweight illustration board for the plywood, but you must then use tape to secure the cloth on the back. Be sure the grain of the cloth is perfectly aligned with the edge of the board. Neatly fold and tack the excess cloth in the corners, clipping away some of the excess if necessary. Slip your project into the frame and secure it as directed by the instructions included.



fabric taut as you work, place a second tack diagonally across from the first one, and then tack down the remaining two corners. Place one tack in the middle of each side edge of the cloth, and evenly space three tacks between each corner and the center tack. Continue in this manner to tack all around the edges. Allow the cloth to dry thoroughly at room temperature, then remove the tacks and the tape. The cloth should be as flat as if it had been pressed. If it is not, do not attempt to press it yourself. Take it to your dry cleaners and have it professionally steam pressed.

Framing

You are now ready to complete your basic project. Framing is an important step, for it is the finished presentation that makes your work look neat and professional. If you have had no previous framing experience, it would be wise to leave the job to a professional.

Basic Project 2:

Alice and the Little Bottle

Pattern, page 31

Color Plate 2

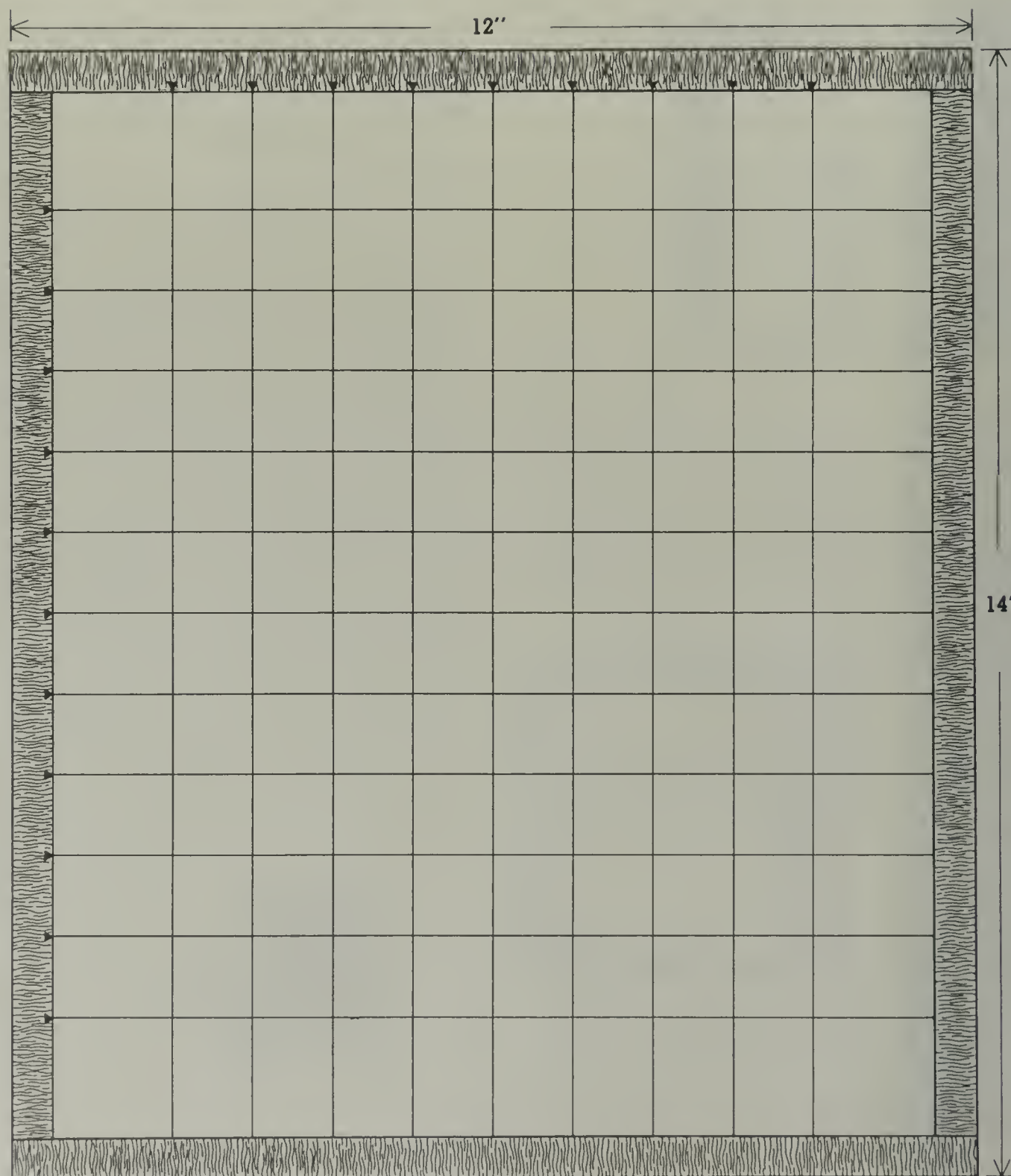
How to Stitch a Pattern in Needlepoint on Canvas

Materials

- One 12 x 14 inch piece of interlock canvas, 10 mesh to the inch
- Paterna Persian wool in each of the following colors and quantities: 1 length White, 001; 1 length Black, 050; 5 lengths Very Light Blue, 743; 3 lengths Dark Blue, 731; 2 skeins Very Light Yellow, 458; 2 lengths Yellow Gold, Y42; 1 length Ocher, 447; 1 length Pink, 853; 1 length Pink Skin Tone, 870; 1 length Red, R10
- One skein DMC 6-strand embroidery thread, Black, 310
- # 18 tapestry needle, #7 embroidery-crewel needle; pair of small, sharp scissors; ruler or tape measure; roll of ½-inch-wide masking tape; waterproof marking pen; a storage container to hold your materials

Transferring the Pattern to the Canvas

It is easy to see that the needlepoint canvas is really just another piece of graph paper that has extra thickness. The horizontal and vertical threads of the canvas correspond exactly to the lines of the graph paper. To simplify



the task of transferring the pattern from the graph paper to the canvas, begin by drawing the darker, heavier lines that occur every tenth line on the graph paper onto the canvas with the waterproof marking pen. It will then be possible to copy the pattern one small section at a time. You will need only to stitch each small section of the pattern without mistakes to complete a perfect piece.

Here's how to transfer the pattern using the marking pen:

Step 1: Lay the canvas flat on a clear working surface. Tape each cut edge by lining the tape up with the edge of the canvas and burnishing it down with a fingernail. Trim the excess tape neatly from the corners. It will not be necessary to tape the reverse side of the canvas.

Step 2: Adjust the canvas so a 12-inch side runs along the bottom. Measure in 2 inches from the lower left-hand corner of the canvas in both directions, and make a small mark on the canvas at the edge of the tape with the waterproof marker. Starting at the first mark, count out 10 squares and make a second mark on the canvas. This task will be easier if you take a piece of paper and mark off the exact distance of 10 squares along one edge. Using this measurement as a ruler, mark off 7 more groups of 10 squares along the 12-inch edge of the canvas, and 10 groups of 10 squares along the 14-inch edge.

Again using the waterproof marker, begin at the first mark and color the pair of canvas threads that run in the vertical direction. Use a ruler or

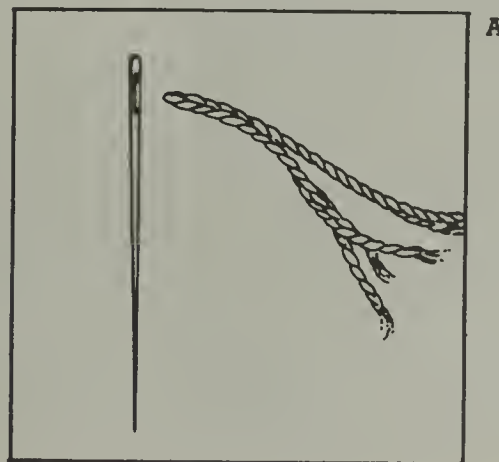
straight edge to guide the marker. Begin a second vertical line at the second mark, another at the third, and so on, until there are nine vertical lines on the canvas.

Step 3: Working horizontally, make similar lines at the 11 points marked off on the left edge of the canvas. You have now reconstructed the heavy, dark lines of the graph on the canvas.

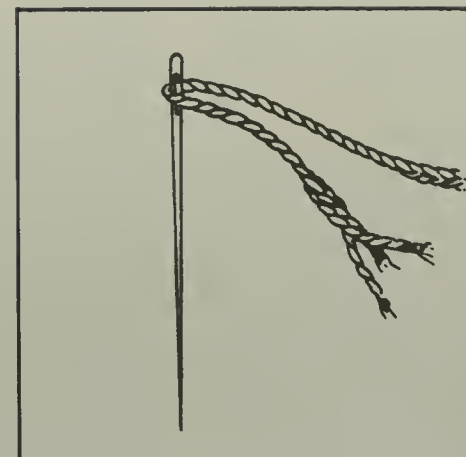
You can also have the pattern enlarged at a local print shop. Ask the printer to enlarge the pattern so that 10 squares are equal to 1 inch. (Be sure to ask him to use a nonshrink or resin-coated paper.) Lay your canvas over the photo enlargement and, using a waterproof marking pen, trace the design onto the canvas. This method is not totally accurate, however.

Stitching

Step 1: Take the length of black thread from your storage container and thread it through the needle. The easiest way to do this is to moisten and flatten the yarn between your lips and then slip it through the eye of the needle (A). Or, loop the yarn around the

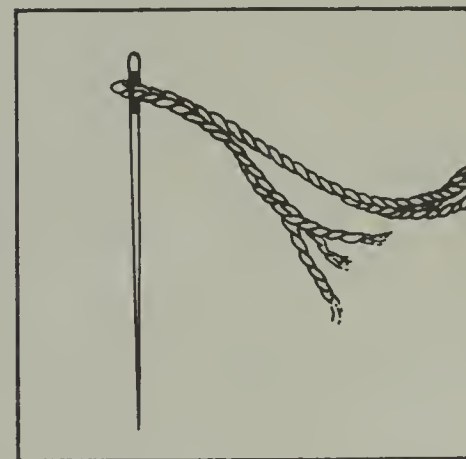


A



B

needle and pull tightly to flatten the yarn at one point (B). Pull the needle out of the yarn loop, and guide the flattened section of yarn through the eye of the needle (C).



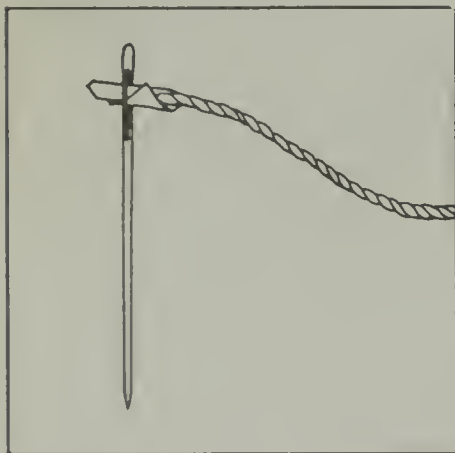
C

Step 2: The pattern will be worked in the most basic needlepoint stitch, the continental. Matching the squares on the canvas with the corresponding squares on the pattern graph, begin stitching at the shoes. Work the rows of stitches as shown in the diagrams on page 15. Continue stitching the figure, working from the shoes up toward the head. Do not stitch in the background until you have finished the figure. As you work, continue to check your posi-

tion in the square drawn on the canvas with the graph.

Maintain an even pull on the yarn as you work. This will give a more uniform stitch. If the yarn twists as you work, stop every once in a while and untwist it. If it is ever necessary to remove stitches, begin with the last stitch worked and pull out each stitch in the reverse order from the way they were worked. It is helpful to cut off the excess yarn after removing every few stitches. Remove the continental stitch on the wrong side of the canvas.

Step 3: To rethread an unraveled length of yarn, cut out a small piece of paper and fold it around the end of the yarn as shown. The paper will carry the yarn through the eye of the needle.



Also note that it will be easier to work in the middle of the canvas if you roll the sides back like a scroll.

Step 4: When you have completed all the stitching, thread the #7 embroidery-crewel needle with 2 strands of black 6-strand embroidery thread. Using a tiny outline stitch (see page 12), and a lot of patience, carefully stitch in Alice's features and the words DRINK ME.

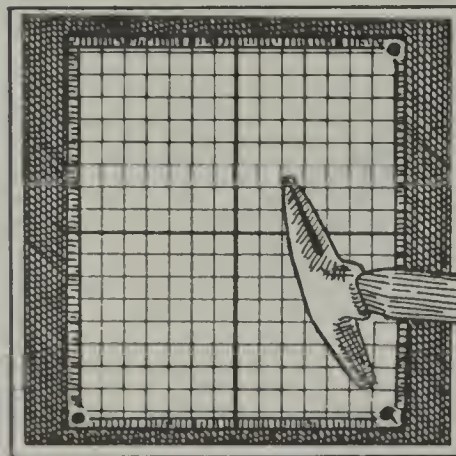
Washing and Blocking

The piece is now ready for washing and blocking. You may prefer to have your project professionally blocked, but if you wish to do it yourself, here is the correct procedure. To finish your needlepoint project, you will need:

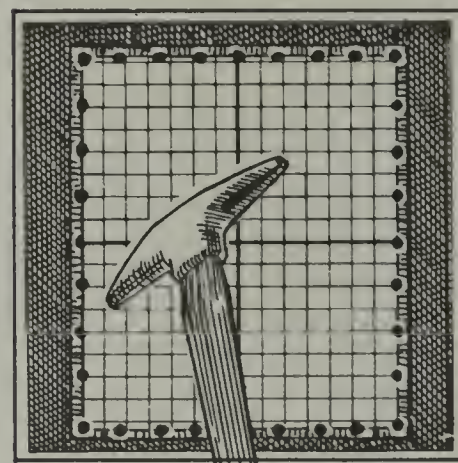
- Cold-water soap and a clean towel
- A piece of plywood or composition board (15 x 15 inches or slightly larger) covered on one side with a piece of Contact paper
- Two dozen rustproof tacks and a tack hammer

Step 1: Lightly agitate the canvas in lukewarm water and cold-water soap. Rinse it well twice, again using lukewarm water (do not allow the canvas to soak in the water). Place the canvas on the towel and roll it up to remove excess water. Do not wring or squeeze it. Lay the canvas on the side of the board covered with Contact paper. The Contact paper will prevent the wood from staining the yarn.

Step 2: Lightly drive a tack into the lower left-hand corner of the canvas.



Be sure the tack passes through the taped edge of the canvas. Pull the canvas taut as you work and place a second tack diagonally across from the first one; then tack down the remaining two corners. Place one tack in the middle of each side of the canvas and evenly space three tacks between each corner and the center tack. Continue to tack in this manner all around the edges of the canvas. Allow the piece to dry thoroughly at room temperature, and then remove the tacks and the tape. The piece should be flat and squared up. If it is not, do not attempt to press it yourself. Take it to your dry cleaners or needlepoint store and have it professionally blocked.



You are now ready to complete your needlepoint project. Framing is an important step, for it is the finished presentation that makes your work look neat and professional. Instructions for framing are given on page 21.

The Story

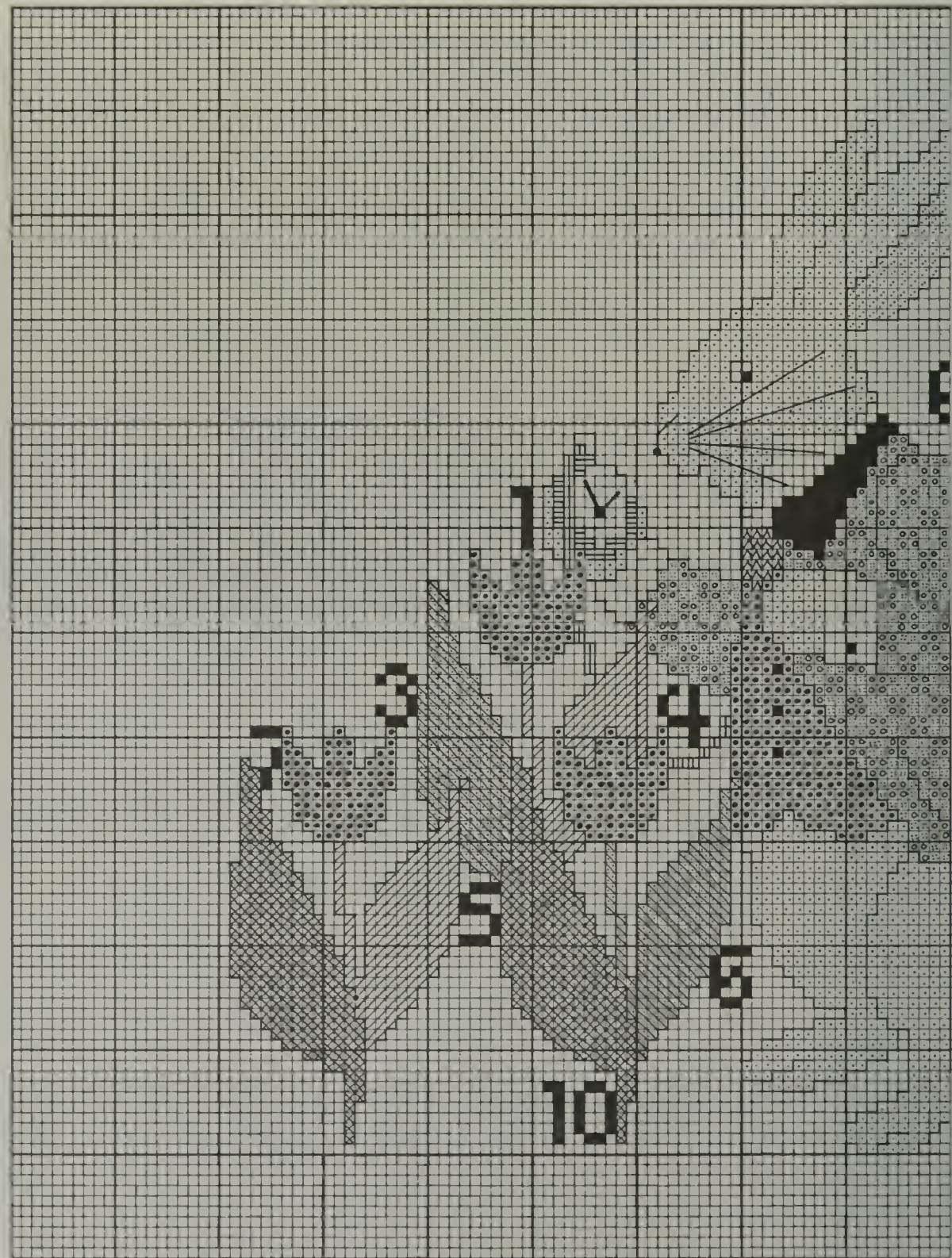
Almost everyone knows the story of Alice's adventures in Wonderland. The version you are about to read has been retold by me to help you follow along with the story as you browse through the needlework patterns.

One day Alice was sitting with her sister on a bank. She was bored with the book her sister was reading and tired of having nothing to do.

Suggested technique:
cross-stitch on Aida cloth
Color key:
DMC 6-strand embroidery thread

- ◼ Red, 666
- ⊠ Except cat, Orange, 970
- ▤ Dark Yellow Green, 905
- ▨ Dark Blue, 797
- ◻ Purple, 552
- ▧ Dark Red Violet, 917
- Black, 310
- ◻ Light Gold Brown, 977
- ⊠ Cat, Light Brown, 435
- ◻ Light Honey Brown, 437
- ◻ White, Blanc Neige
- ▨ Light Pink, 604
- ◻ Blue, 799

Outline stitch for caterpillar
and butterfly, Dark Blue, 797
Outline stitch for cat, Black, 310



The White Rabbit in the Tulips

Then, she saw a White Rabbit run by. There was nothing unusual about that, but Alice thought it was quite remarkable when he took a watch out of his waistcoat pocket and said, "Oh, my ears and whiskers, how late it's getting!" Alice decided to follow him, and when he went down a rabbit hole, she went down, too.

Suggested technique:

cross-stitch on Aida cloth

Color key:

DMC 6-strand embroidery thread

- ◻ Gray Brown, 642
- ◼ Red, 606
- ◻ White, Blanc Neige
- ◼ Black, 310
- ◻ Blue Green, 518
- ◻ Dark Blue, 797
- ◻ Dark Yellow Green, 905
- ◻ Very Light Yellow Green, 704
- ◻ Very Dark Green, 699
- ◻ Ocher, 783
- ◻ Gold, 741
- ◻ Dark Ocher, 680
- ◻ Dusty Rose, 223

Outline stitch, Black, 310

After falling down the rabbit hole for a long, long time, she finally landed in a hall. In the hall was a table with nothing on it except a tiny golden key. Alice looked around the hall and saw lots of doors, but the key wouldn't fit any of them. Then she saw a tiny door. The key fit the lock perfectly, but Alice was much too big to fit through the door. So she had to be content to look through the open doorway.

Suggested technique:

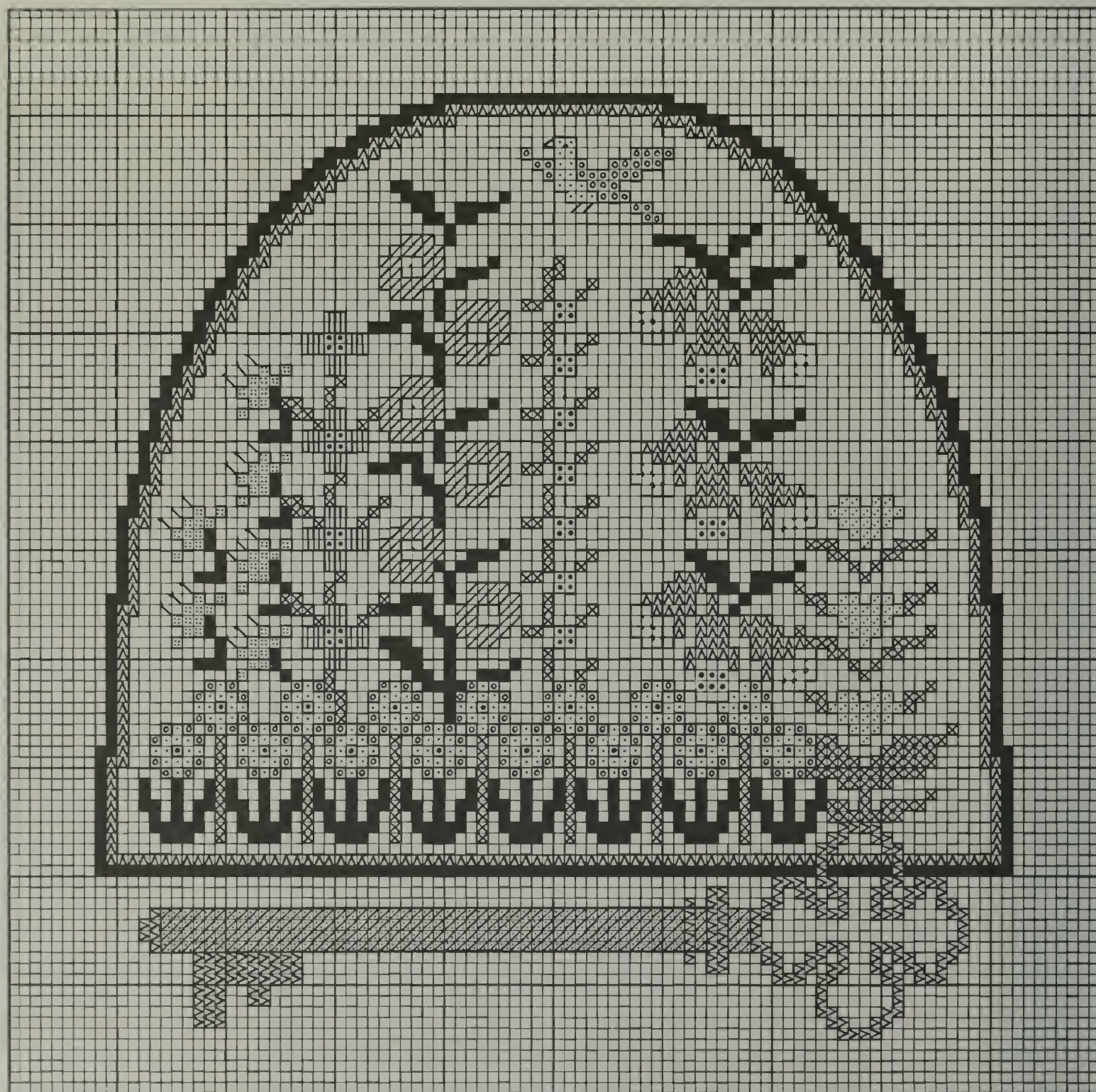
cross-stitch on Aida cloth

Color key:

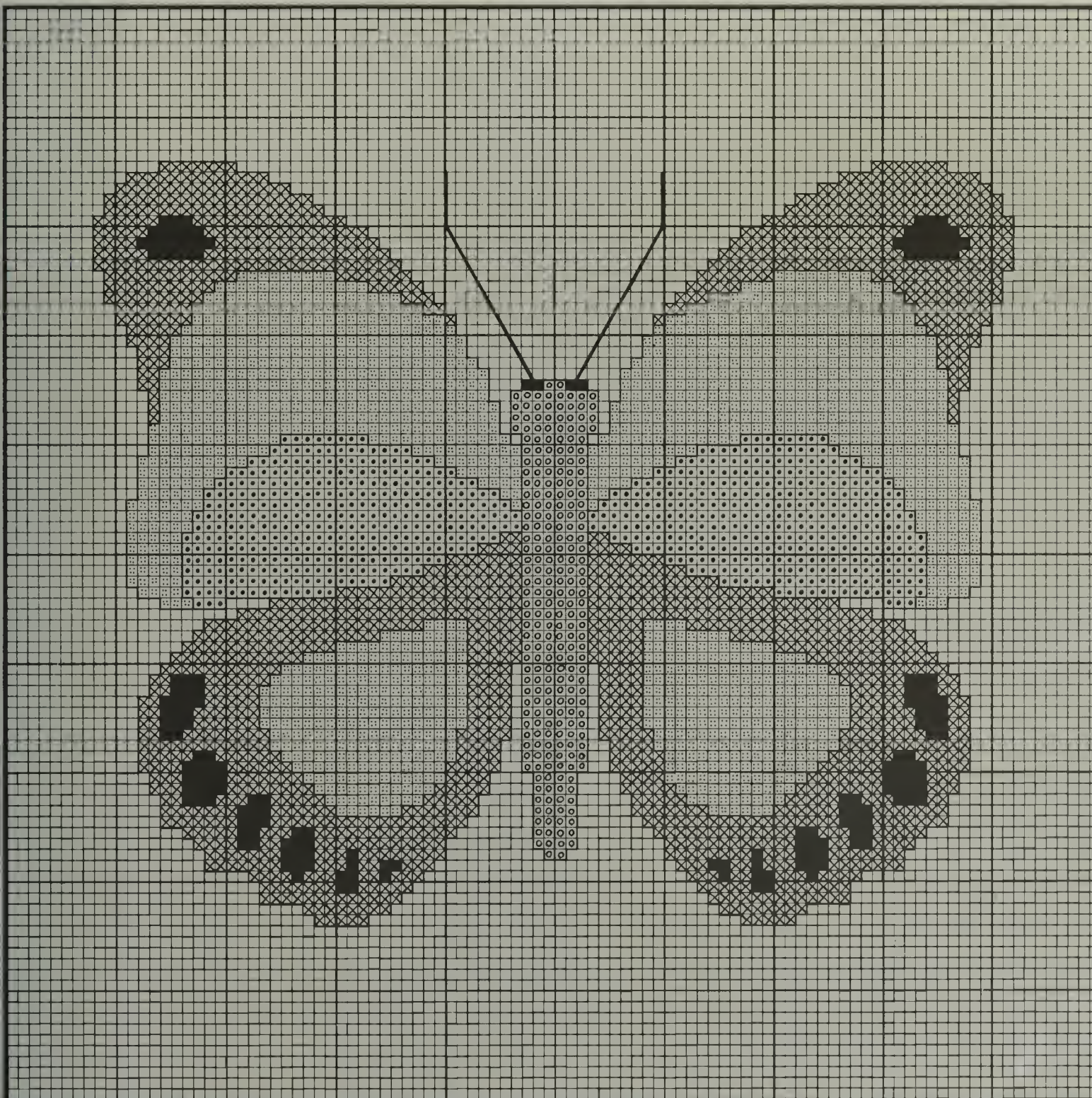
DMC 6-strand embroidery thread

- Dark Yellow Green, 905
- ⊠ Green, 913
- ◻ Very Light Pink, 605
- △ Dark Blue, 797
- White, Blanc Neige
- Orange, 947
- ▨ Yellow, 743
- ▩ Yellow Gold, 972
- ◼ Very Dark Pink, 601
- ◐ Very Dark Blue Green, 943
- ◑ Gold, 741
- ▤ Light Blue, 809
- ▥ Gold, 741

French knot in flower centers,
Yellow Gold, 972, or Yellow,
743



On the other side was a lovely garden. How she longed to get out of the dark hall and wander among the flowers in the garden.



Suggested technique:
cross-stitch on Aida cloth
Color key:
DMC 6-strand embroidery thread

- ⊗ Dark Blue, 797
- ⊞ Very Dark Pink, 601
- Dark Yellow Green, 905
- Wings, Orange, 947
- Eyes, Black, 310
- ⊙ Very Dark Blue Green, 943

Outline stitch for butterfly
antennae, Black, 310

Alice went back to the table and put the key back on it. She noticed a little bottle that hadn't been there before. The tag on the bottle said DRINK ME. So Alice took a sip, and it tasted so good she finished it all. Suddenly, a very curious thing started happening to Alice. She began to grow smaller and smaller. Soon she was only 10 inches tall. The first thought she had was that now she could fit through the tiny door that led into the beautiful garden. She ran back to the door but soon discovered she had forgotten the key that unlocked it.

Alice went back to the table, but now she was too small to reach the key, which was still on top of the table. She began to cry. Through her tears she saw a small glass box. She opened it, and there was a very small cake with the words EAT ME written on it. Alice ate the cake and grew very large rather quickly. Soon she couldn't see her feet anymore. When her head hit the ceiling of the hall she stopped growing. Now she could reach the key, but, oh dear, she was too big to fit through the door.

Poor Alice! She began to cry and cry, not realizing that she was 9 feet tall.

"You ought to be ashamed of yourself," said Alice, "a great girl like you" (she might well say this), "to go on crying in this way! Stop this moment, I tell you!"

Not realizing she was 9 feet tall, she shed gallons of tears.

Suggested technique:

cross-stitch on Aida cloth

Color key:

DMC 6-strand embroidery thread

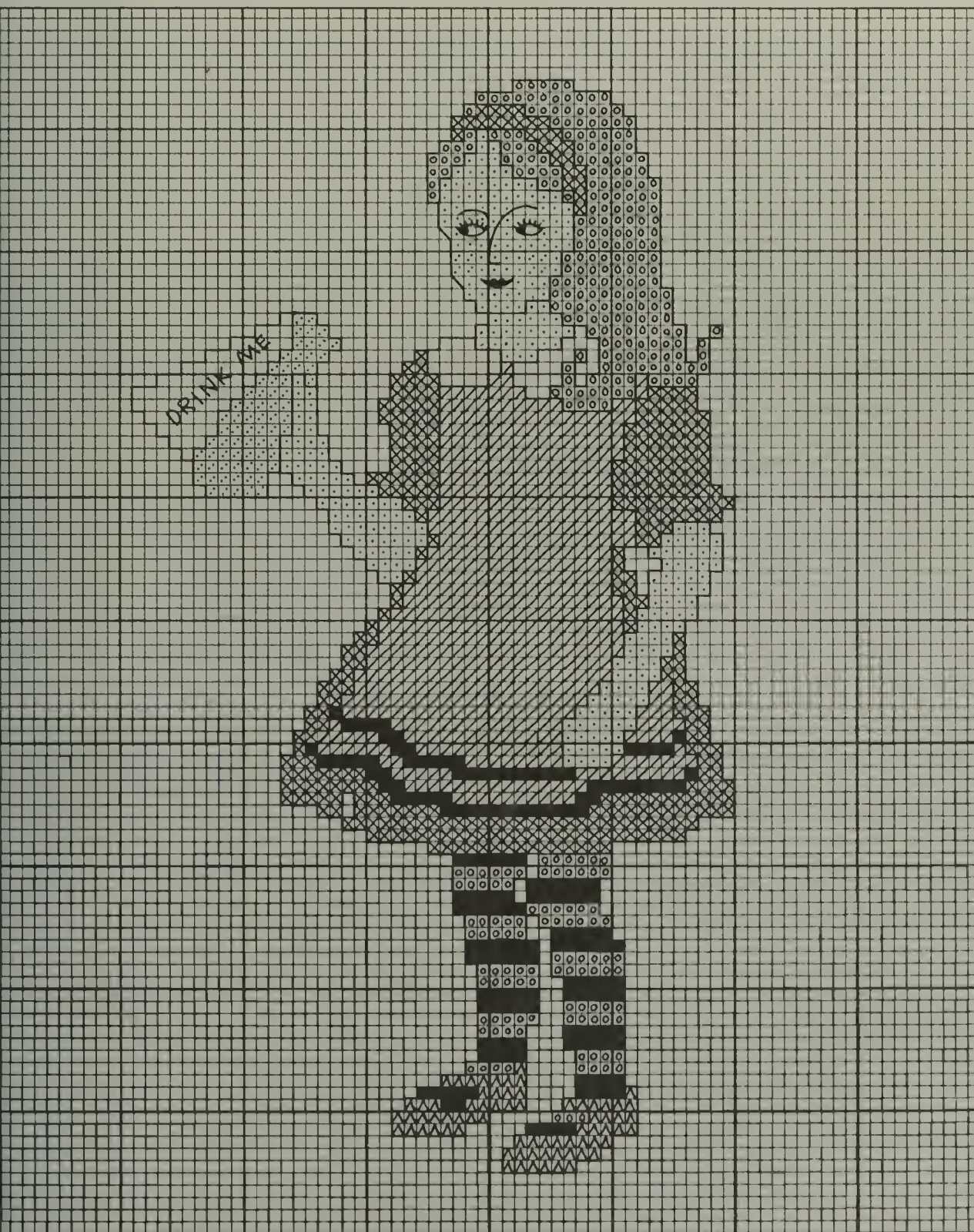
- ☐ White, Blanc Neige
- ☒ Black, 310
- ☒ Blue, 799
- ☒ Dark Blue, 797
- ☒ Very Light Yellow, 745
- ☒ Yellow, 743
- ☒ Cheeks, Pink, 603
- ☒ Skin Tone, 951
- ☒ Bottle, Red, 666

Alice's mouth, Pink, 603

Outline stitch for Alice's features, Black, 310

Chin definition, Light Pink, 761

Letters and outline around tag on bottle, Black, 310



Suggested technique:
needlepoint on canvas

Color key:
Paterna Persian wool

- ☐ Eyes, label, collar, White, 001
- ☒ Black, 050
- ☒ Very Light Blue, 743
- ☒ Dark Blue, 731
- ☐ Background, Very Light Yellow, 458
- ☒ Yellow Gold, Y42
- ☒ Ocher, 447
- ☒ Cheeks, Pink, 853
- ☒ Pink Skin Tone, 870
- ☒ Bottle, Red, R10

Alice's mouth, two strands of
DMC 6-strand embroidery
thread, Pink, 603

Outline stitch for Alice's fea-
tures, two strands of DMC
6-strand embroidery thread,
Black, 310

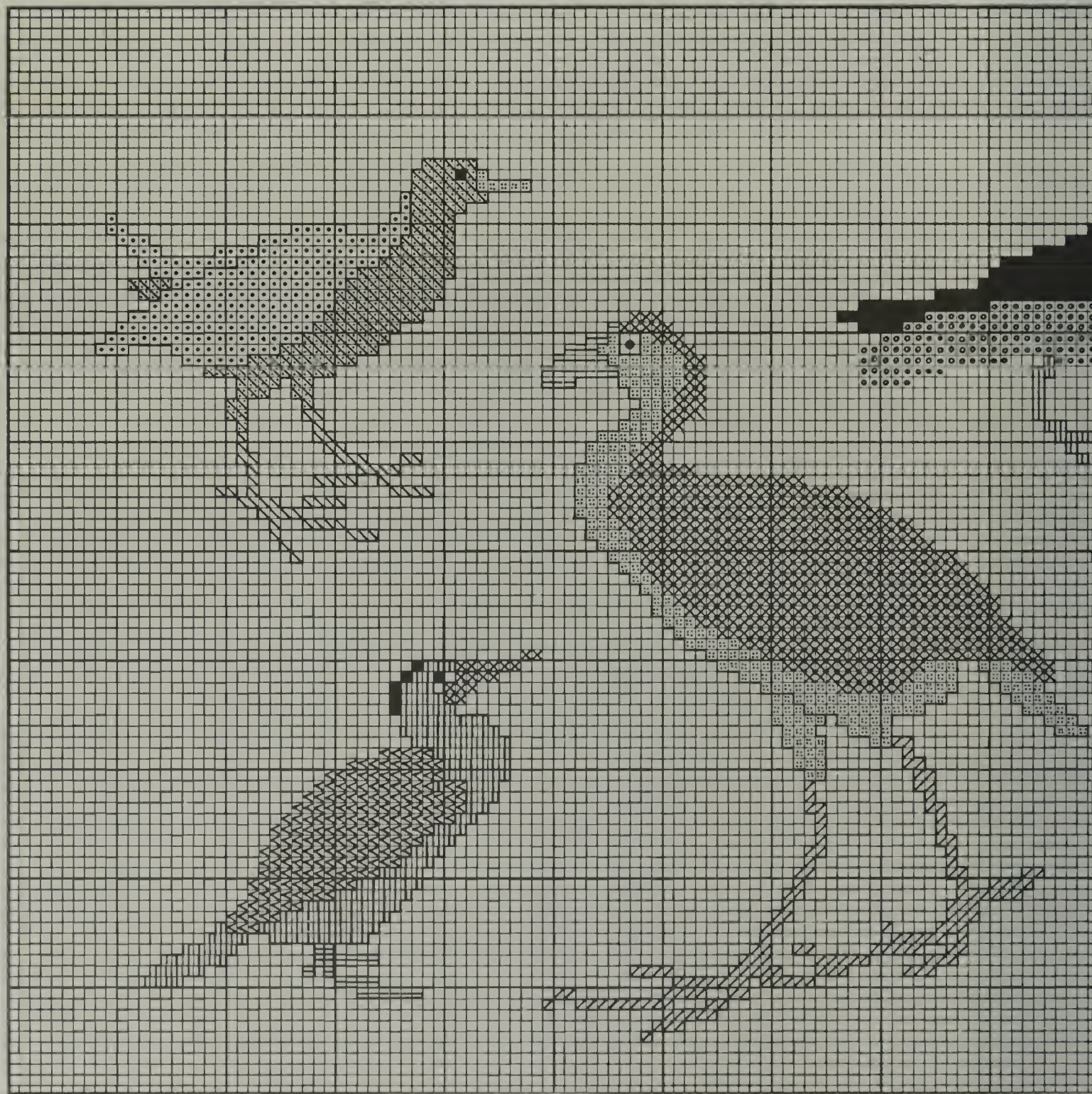
Chin definition, Rose Pink, 855
Letters on bottle tag, two strands
of DMC 6-strand, embroidery
thread, Black, 310

Alice shed so many tears that a large pool of salt water began to form around her. Just then she heard a pattering of feet and saw the White Rabbit returning.

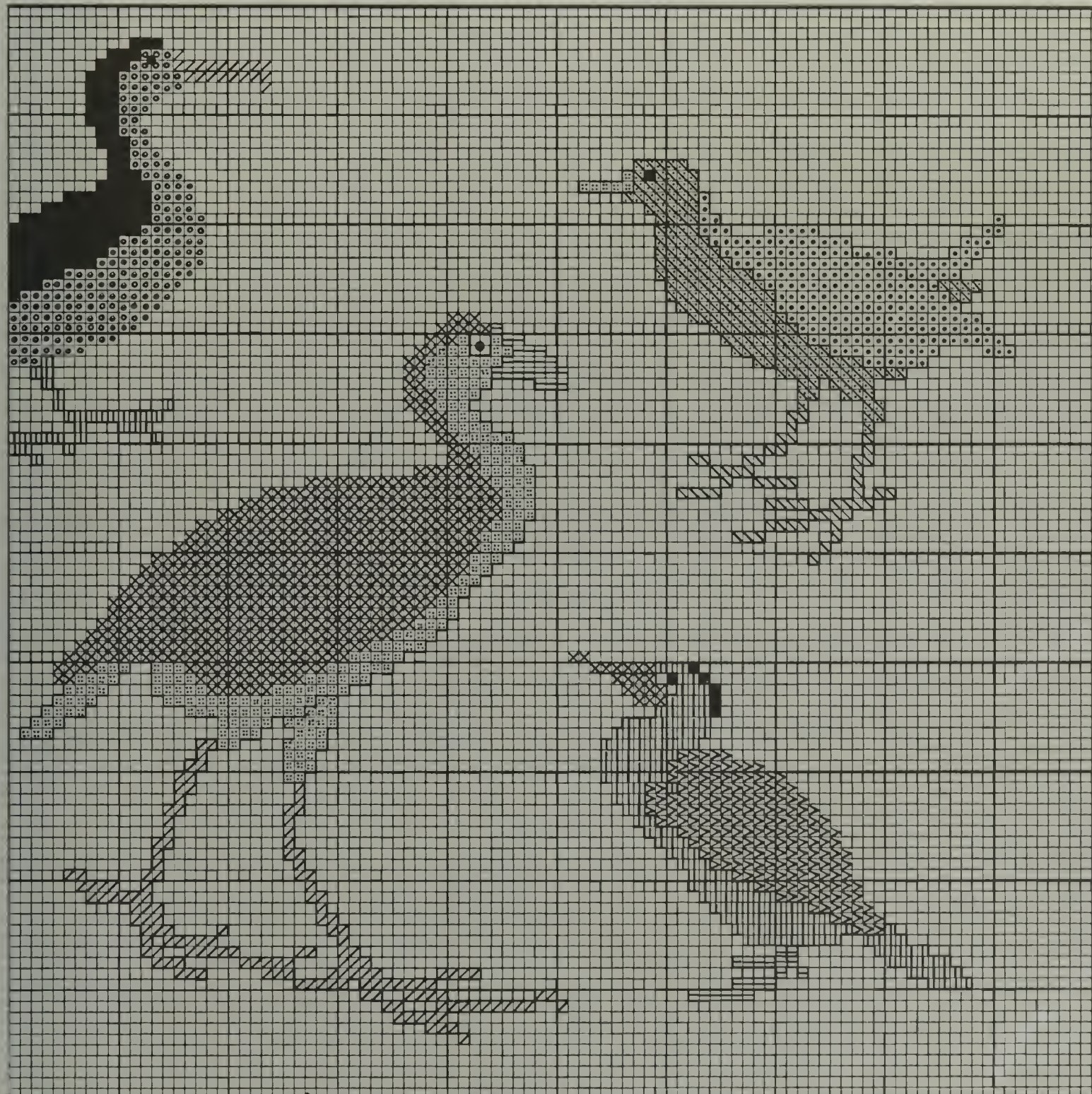
Alice forgot how tall she was and spoke to the White Rabbit. "If you please, sir—"

You can imagine how frightened the White Rabbit was when he heard a voice coming from a creature 9 feet tall. He dropped his gloves and fan and ran away. Alice picked them up and, since it was very hot in the hall, began to fan herself. "Dear, dear!" said Alice. "How curious everything is today. I wonder if I've changed in the night? Was I the same when I got up this morning? But if I'm not the same, the next question is, 'Who in the world am I?' Ah, that's the great puzzle!"

She continued to think about this while fanning herself. Suddenly she noticed that she had put on one of the tiny gloves while she was talking. "I must be growing small again," Alice said to herself. "Now I am small enough to go through the door into the beautiful



Bird Sampler



garden." She ran back to the table to get the key, but because she was now smaller than she had been before, she found she could not reach it again.

Just then her foot slipped and she fell into salt water up to her chin. Alice found herself swimming in a pool made from the tears she had shed when she was 9 feet tall. All kinds of curious creatures were also swimming in the pool. There was a mouse, a duck, a dodo, a crab, and birds of every description. They all swam to shore and got out of the pool. Alice chatted with them, then frightened them away with talk of her cat, Dinah.

Suggested technique:

cross-stitch on Aida cloth

Color key:

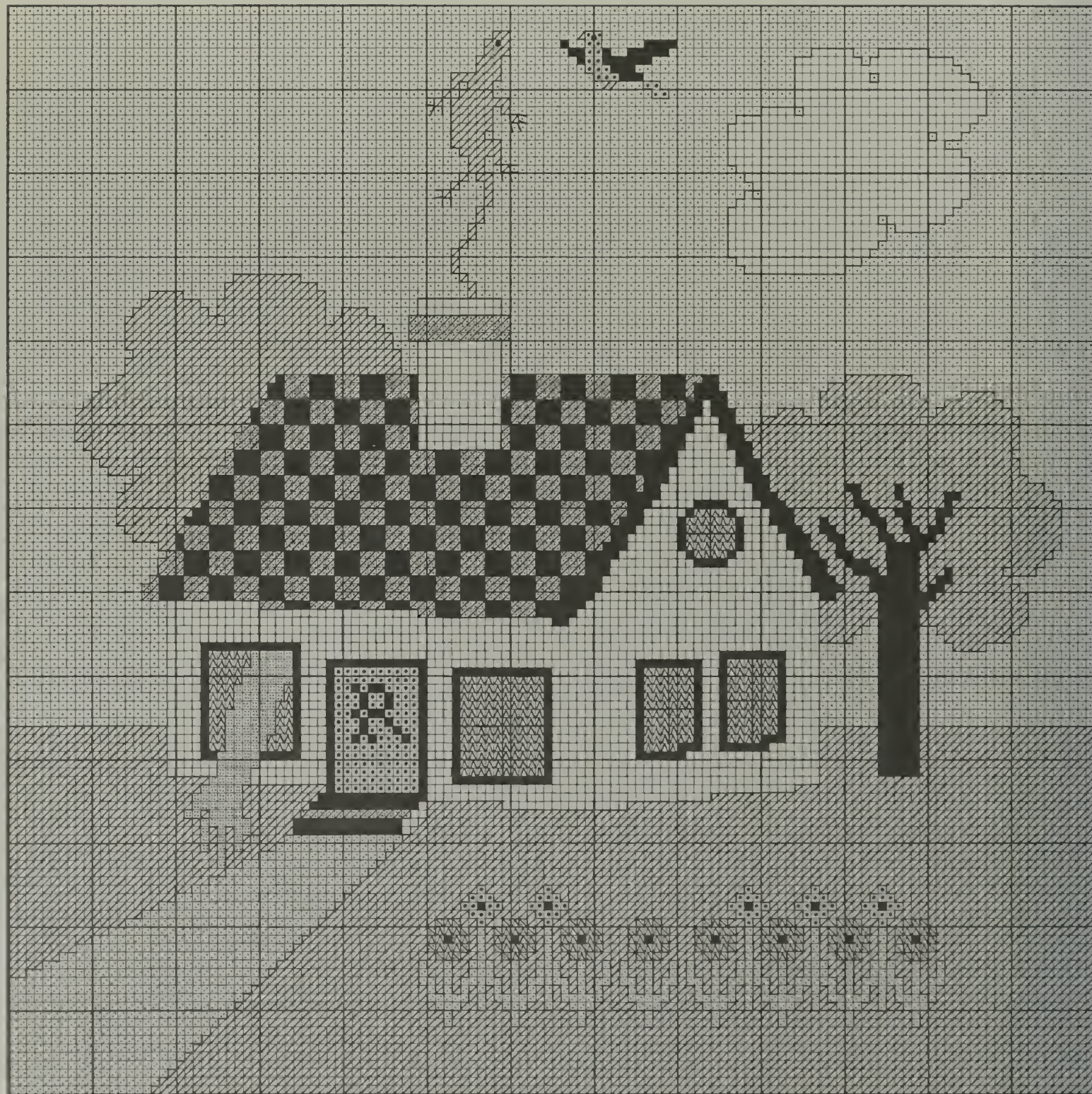
DMC 6-strand embroidery thread

- ⊠ Dark Blue, 797
- ⊠ Very Dark Orange, 900
- Very Dark Brown, 898
- ⊠ Gold, 741
- ⊠ Yellow, 973
- ⊠ Blue Green, 518
- ⊠ Light Yellow, 726
- ⊠ Blue, 799
- Black, 310
- White, Blanc Neige
- ⊠ Blue Green, 518
- ⊠ Gold, 741

French knots for eyes, Black, 310

Then the White Rabbit came by again. He was looking for his gloves and fan, and he mistook Alice for someone named Mary Ann. "Why, Mary Ann," he said, "run home this minute and fetch me a pair of gloves." Alice did just that. She ran until she came to a little house with the initials WR, for White Rabbit, on the door. She went inside and saw a little bottle. She was growing used to finding little bottles, so she drank the contents. She began to grow again. The next thing she knew, she had grown so large she couldn't get out of the house. In fact, she filled the entire house and could hardly move at all.

The White Rabbit wasn't pleased by the prospect of being shut out of his own house. From inside the house, Alice heard him say, "Let's send in Bill the Lizard." So Bill tried to get into the house through the chimney; but Alice gave him a shove with her foot, and he flew right out again. The White Rabbit and the other animals started to throw small pebbles, trying to frighten Alice out of the house. The pebbles fell on the floor



near Alice and she noticed that they were turning into little cakes. Alice swallowed one of the cakes and was delighted to find herself growing small again. Soon she was small enough to leave the house. She ran away as fast as she could.

Suggested technique:

needlepoint on canvas

Color key:

Paterna Persian wool

- ▧ Dark Green, G54
- ◻ Very Light Blue, 743
- ◻ House, Light Brown, 466
- ◻ Clouds, Animals, White, 001
- Dark Red Brown, 217
- ▨ Very Dark Brown, 116
- ◻ Light Green, 574
- ◐ Orange, 960
- ▧ Purple, 611
- ▨ Dark Purple, 640
- ◐ Yellow, Y44
- ▧ Blue, 741
- ◐ Arm, Pink Skin Tone, 870
- ◐ Owl, Light Brown, 466
- ◐ Very Dark Yellow, 440

Outline stitch in windows of house, Dark Red Brown, 217

French knot eyes in birds, Purple, 611

French knot eye in lizard, flower centers, Yellow, Y44

French knot eyes in mice, snails, and owl, Black, 050

Eyes in rabbit and frog, Black, 050

All outline stitching in animals, Black, 050

When Alice had gotten far away, she sat down to rest against a buttercup leaf and think about things. Now the question was, how could she grow big enough to reach the key to the door, which was still on the table, and then grow small enough to fit through the door and walk into the wonderful garden? While she was pondering this question she noticed a Caterpillar sitting on a large mushroom smoking a hookah. Alice approached the Caterpillar, and he inquired, "Who are you?"

"I'm not quite sure," said Alice. "I've been so many different sizes today. I just can't seem to remember."

"Well, can you remember anything?" asked the Caterpillar.

"I think so," said Alice.

"Can you remember 'You are old, Father William'?" asked the Caterpillar.

That sounded very much like the title of a poem Alice had learned at school, so she tried to recite it.

"That was wrong from beginning to end," said the Caterpillar, and Alice had to agree. She blamed it all on changing sizes so often.

"What size would you like to be?" asked the Caterpillar.

"A little larger," answered Alice.

Finally the Caterpillar got down off the mushroom and crawled away into the grass, merely remarking, as it went, "One side of the mushroom will make you grow taller, and the other side will make you grow shorter."

Suggested technique:

cross-stitch on Aida cloth

Color key:

DMC 6-strand embroidery thread

- ☐ Very Light Yellow, 745
- ☐ Dark Blue, 797
- ☒ Light Pink, 604
- ☒ Blue, 799
- ☒ Red, 666
- ☒ Dark Yellow Green, 905
- ☒ Orange, 970
- ☒ Dark Red Violet, 917
- ☒ Purple, 552
- ☒ Green, 913
- ☐ White, Blanc Neige
- ☒ Hookah, butterfly,
Dark Blue, 797

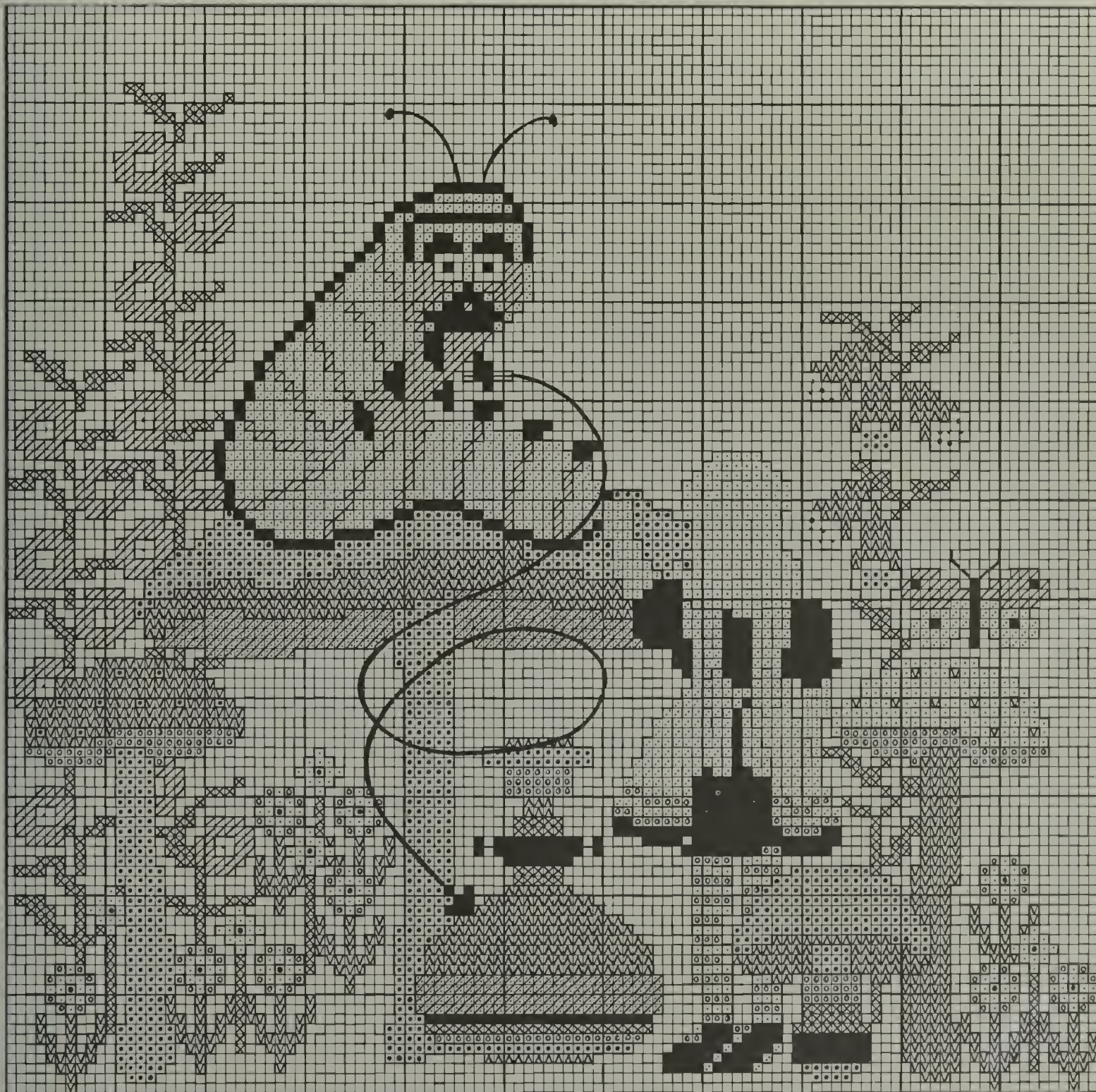
French knots in flowers,

Yellow, 444

Outline stitch for butterfly

and caterpillar antennae, and

for hookah cord, Dark Blue, 797



The Caterpillar on Mushroom

Alice didn't know which side was which when she took a little piece from each side of the mushroom. She nibbled gingerly at one of them, and her neck grew long like an extended telescope. Her head shot way up into the trees and she frightened a Pigeon sitting on her nest. "Serpent!" screamed the Pigeon. "I'm not a serpent!" said Alice indignantly.

At last Alice adjusted her size. She tucked the pieces of mushroom into a pocket in case she had to change sizes again.

Suggested technique:

needlepoint on canvas

Color key:

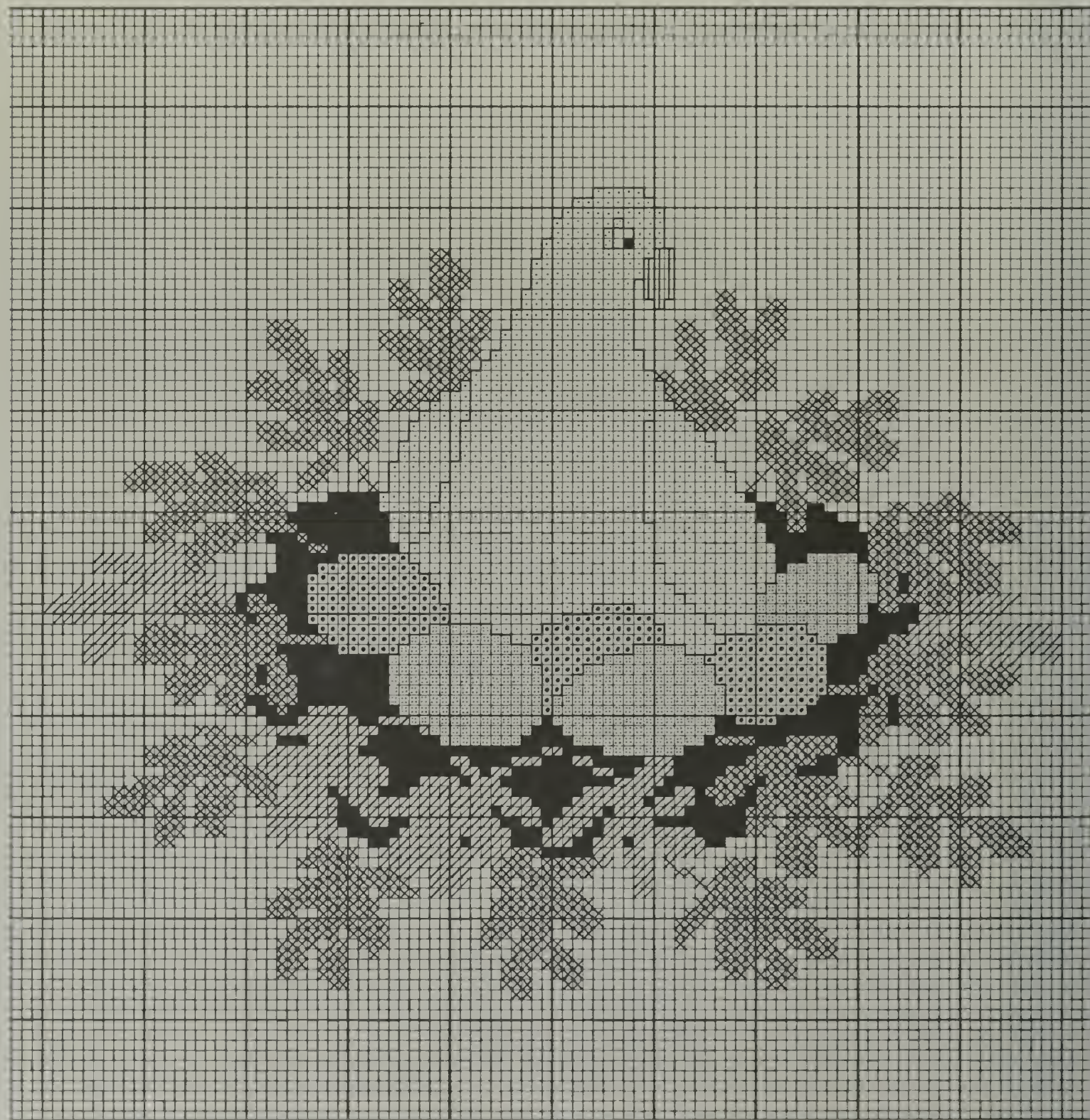
Paterna Persian wool

- ◻ Light Gray, 166
- ◻ Pink Skin Tone, 870
- ◻ Skin Tone, 287
- Eye, Very Dark Blue, 334
- ⊗ Olive Green, 510
- ⊘ Dark Yellow Green, 545
- Nest, Dark Brown, 104
- ◐ Ocher, 447
- ◑ Dark Yellow Gold, Y40
- ◻ Eye, White, 001
- ◻ Background,

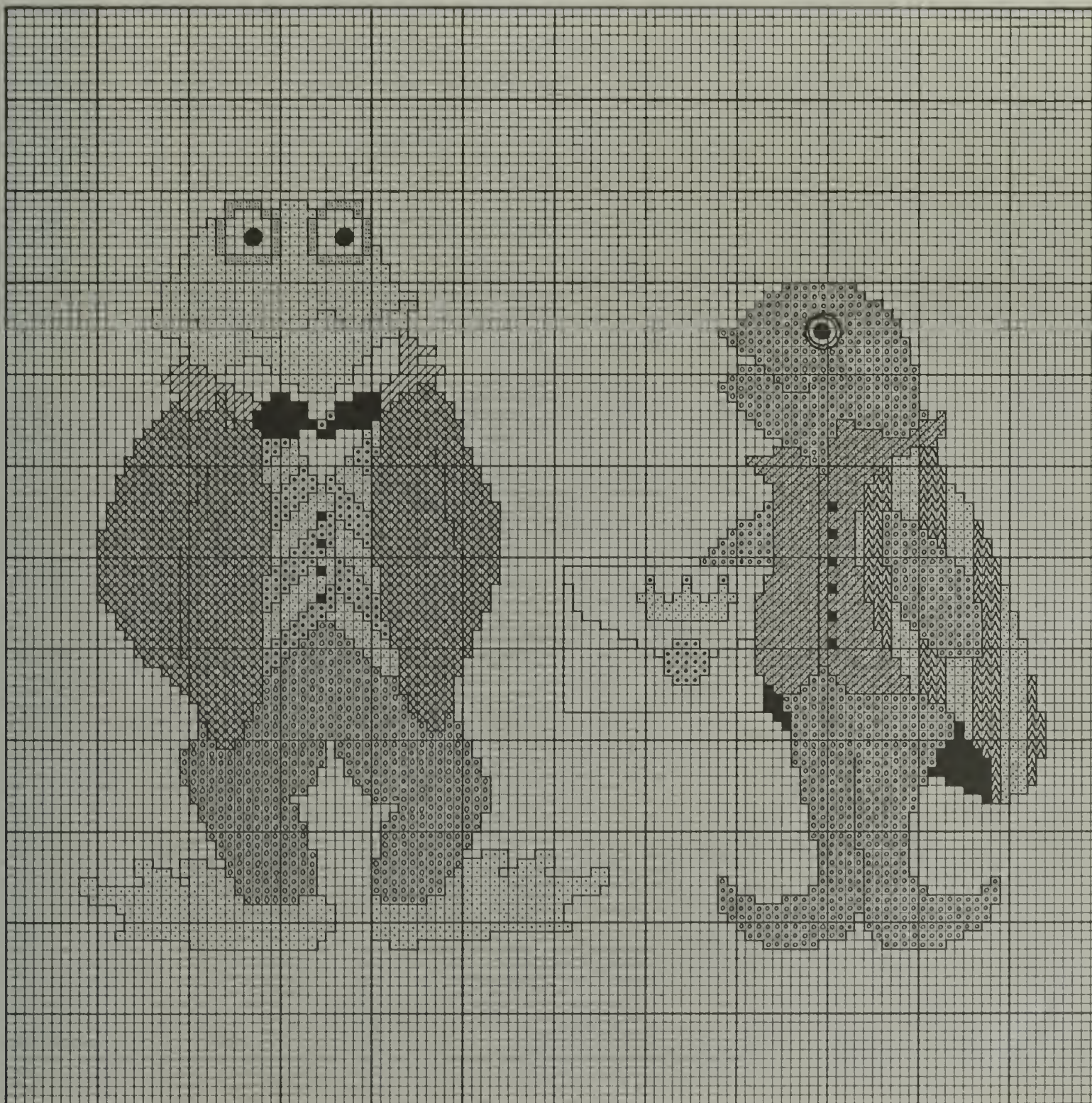
Light Aqua Blue, 765

Outline stitch to define wings,
two strands of DMC 6-strand
embroidery thread, Gray, 414

Outline stitch to define eye and
distinguish pigeon from sky,
two strands of DMC 6-strand
embroidery thread,
Blue Green, 518



A Pigeon in Her Nest



Alice found herself near a little house in the woods. It was the Duchess's house.

She was wondering what to do next, when suddenly a footman in livery, who looked like a fish, came running out of the woods and rapped loudly at the door. The door was answered by a footman who looked just like a frog. The Fish Footman produced from under his arm a great letter, nearly as large as himself, and said to the Frog Footman, "For the Duchess. An invitation from the Queen to play croquet."

Suggested technique:

cross-stitch on Aida cloth

Color key:

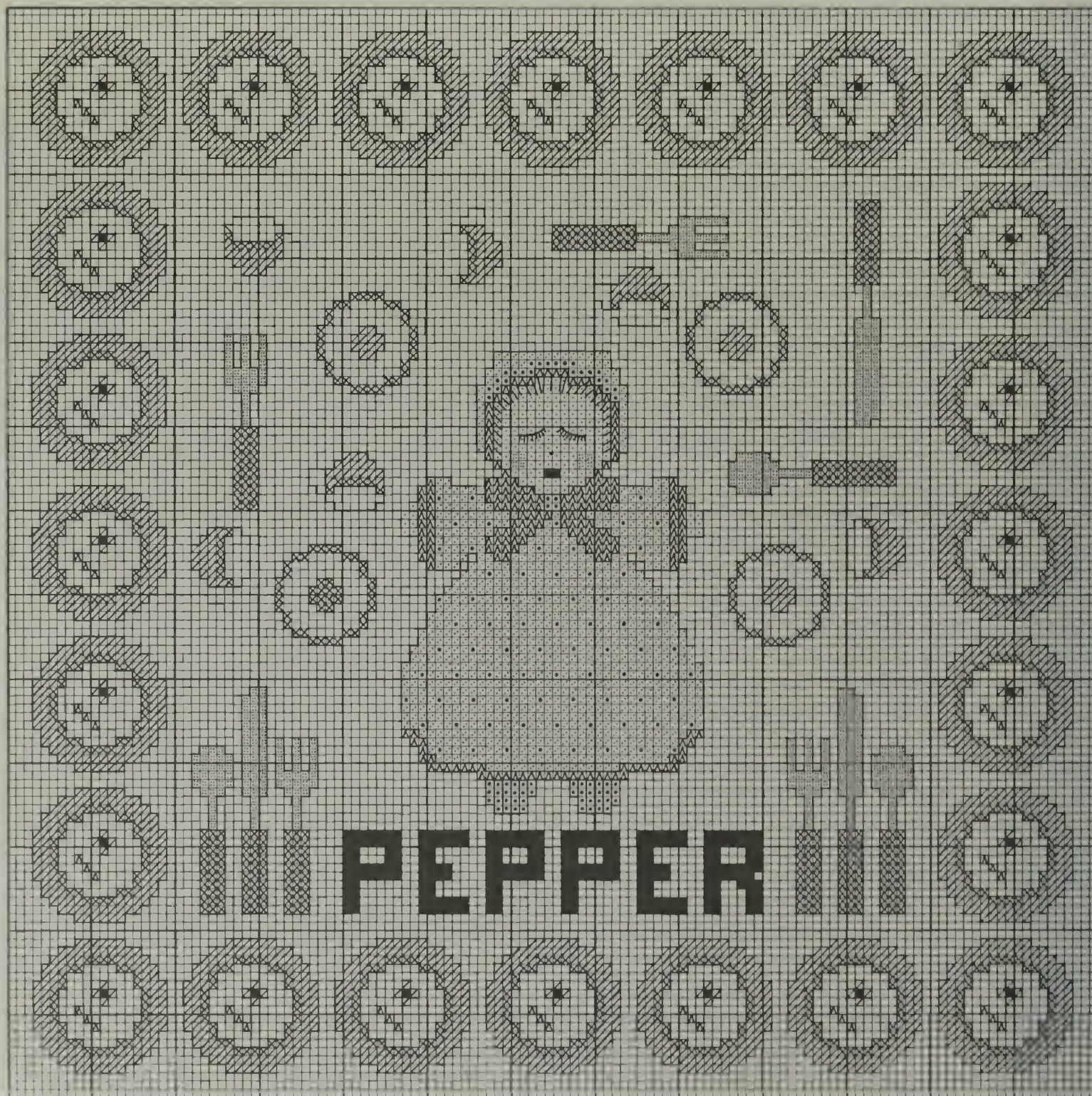
DMC 6-strand embroidery thread

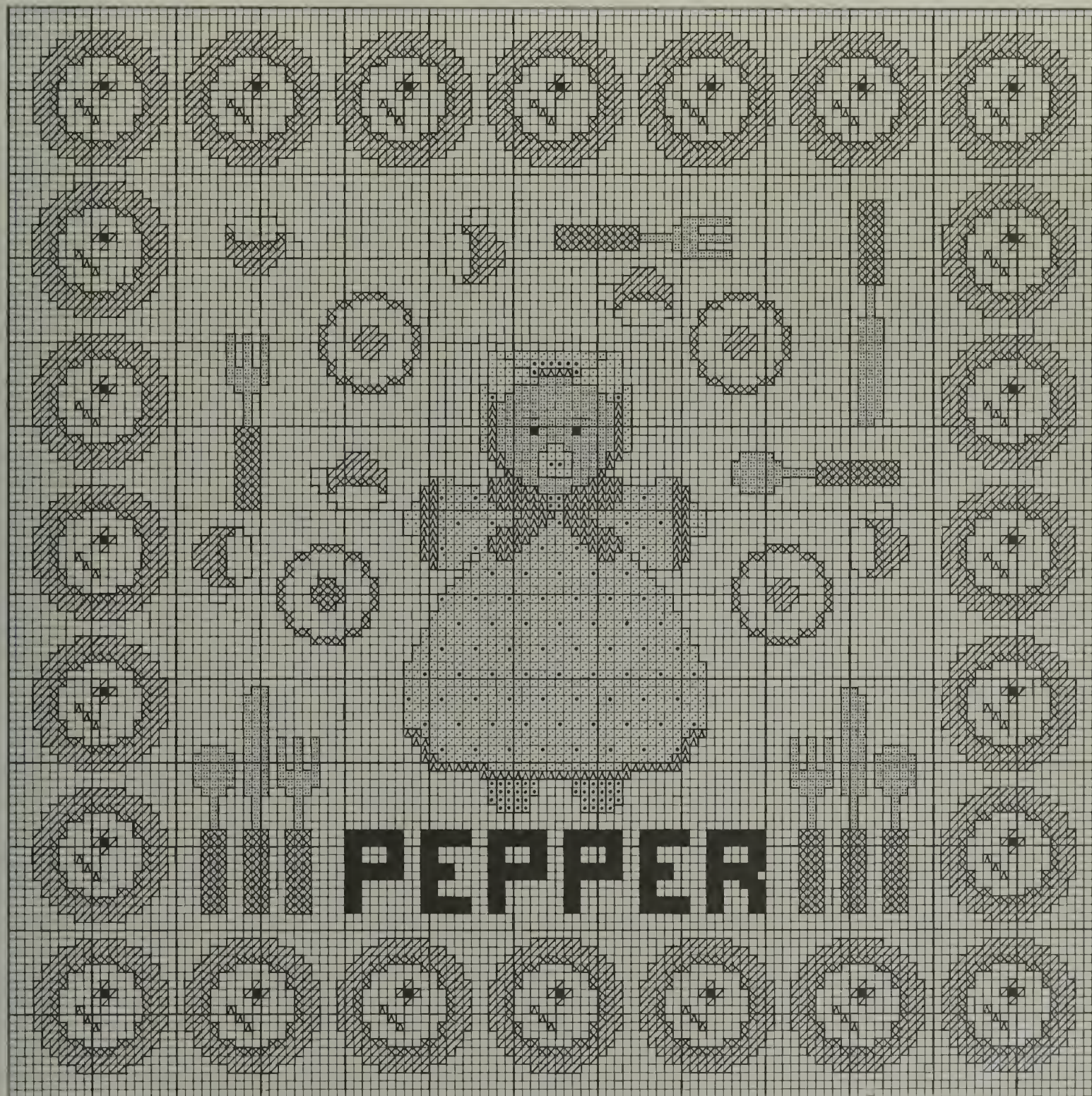
- ◻ Dark Yellow Green, 905
- ⊗ Dark Blue, 797
- ◻ Gold, 741
- Red, 606
- ◻ Purple, 552
- Black, 310
- ◻ Blue, 799
- ◻ White, Blanc Neige
- ◻ Light Yellow Green, 907
- ◻ Very Dark Orange, 900
- ◻ Red Violet, 718

Outline stitch for envelope,
clothing, mouths, around eyes,
Black, 310

Satin stitch for eyes, Black, 310

Alice's attention was then directed to some peculiar noises that were coming from inside the house. It sounded as if someone was sneezing while a baby cried loudly and objects crashed around. Alice walked inside and found that was exactly what was happening. The Duchess was holding a wailing baby while a cook was throwing pepper into a huge kettle of soup. There was a large grinning Cat on the floor. The Duchess and the baby were sneezing. Alice inquired about the Cat's grin. The Duchess explained that the Cheshire Cat always grins. The Duchess didn't know what to do with the crying baby, so she threw it to Alice. The cook was now throwing cups, saucers, dishes, saucepans, and everything in sight all around the room. The baby wailed even louder and actually began snorting. Alice noticed that the baby's eyes were really very much like pig's eyes. As a matter of fact, as she looked more closely, she saw that the baby was really a pig in baby's clothing. She took it outside and let the pig go. It ran off happily.





Suggested technique:

cross stitch on Aida cloth

Color key:

DMC 6-strand embroidery thread

- ▣ Light Blue, 809
- ▤ Dark Blue, 797
- ▥ Light Green, 368
- White, Blanc Neige
- ▦ Silverware, Light Gold Brown, 977
- ▧ Yellow, 973
- ▨ Polka dots on dress, Dark Blue, 797
- Flower centers, word, Dark Blue, 797
- ▩ Skin Tone, 951
- Baby's mouth, Very Light Peach, 948
- ▩ Baby's cheeks, Pink, 603

Outline stitch for hair,
Yellow, 973

Outline stitch for eyes,
French knot nose,
Dark Blue, 797, or Black, 310

Outline stitch for teacups,
Dark Blue, 797

As Alice walked from the house, she noticed the Cheshire Cat sitting way up in a tree. She was just about to speak when it disappeared. Then, just as quickly as it had disappeared, the Cat appeared again.

"What happened to the baby?" the Cheshire Cat asked Alice.

"It turned into a pig," she answered.

"I thought it would," said the Cat, and it disappeared again.

"Oh dear, I do wish he would stay long enough to tell me which way I should go," said Alice.

Just as she finished her sentence, the Cat appeared again and said, "Go either to the March Hare or to the Mad Hatter. They're both having a tea party."

"Oh, don't disappear so suddenly again without telling me where they live," said Alice.

"The March Hare lives in that direction," said the Cheshire Cat, "and the Mad Hatter lives in that direction." Then, because Alice had asked him not to disappear so suddenly, he began to disappear very slowly. As a matter of fact, he simply faded from sight

until nothing was left but his head, and that kept fading until nothing remained but his grin, lingering behind in the sky.

Suggested technique:

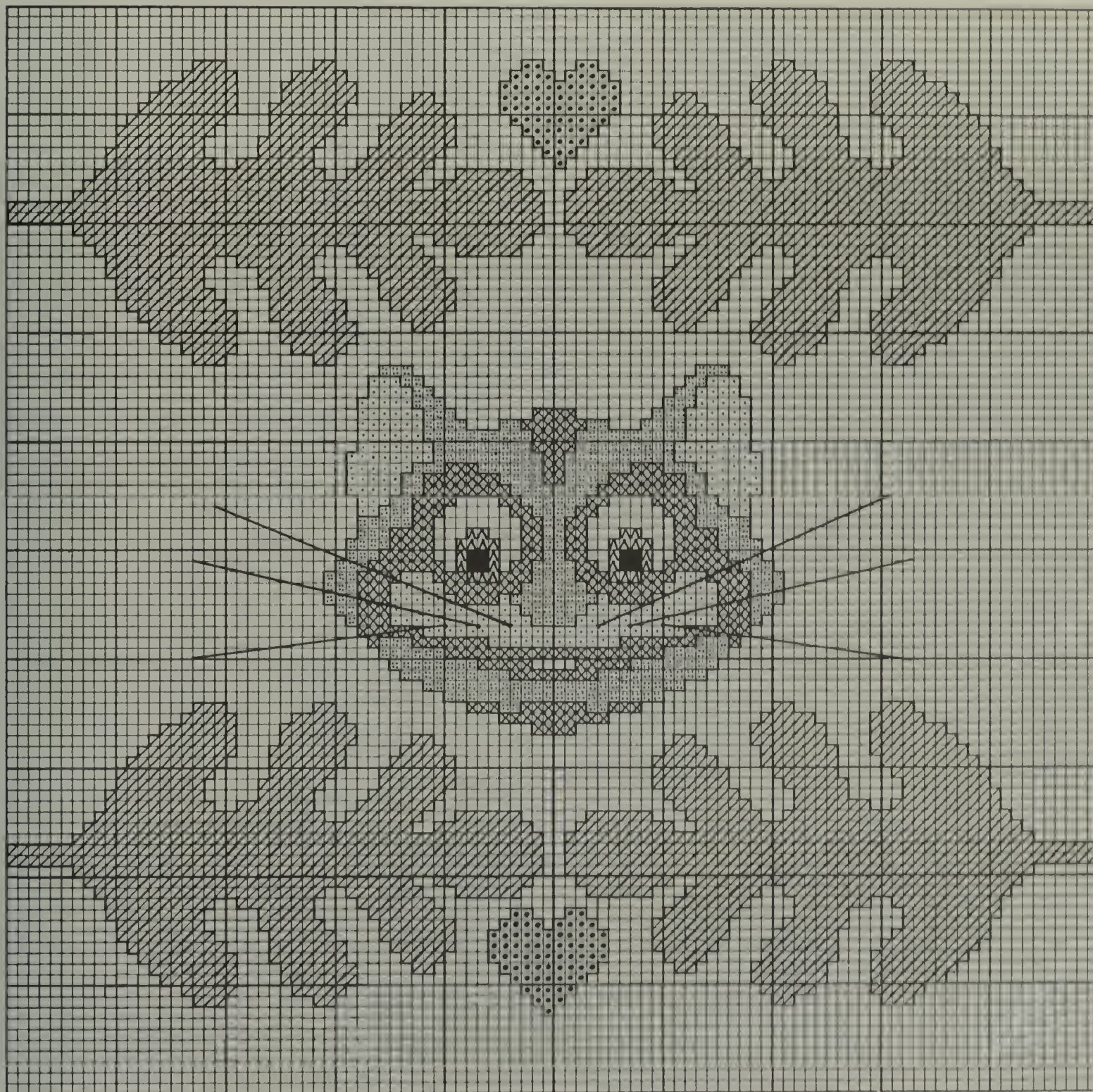
cross-stitch on Aida cloth

Color key:

DMC tapestry wool

- ☒ Green, 7387
- ☐ Eye, background, White, Blanc Neige
- ☒ Black, Noir
- ☒ Red, 7606
- ☒ Brown, 7444
- ☒ Dark Brown, 7447
- ☒ Ecru
- ☒ Yellow Green, 7768

Outline stitch for whiskers,
teeth, Black, Noir



The Mad Hatter and the March Hare were having a tea party together when Alice finally found them. They were both seated at a table, which was set for tea, propping up a very sleepy Dormouse between them.

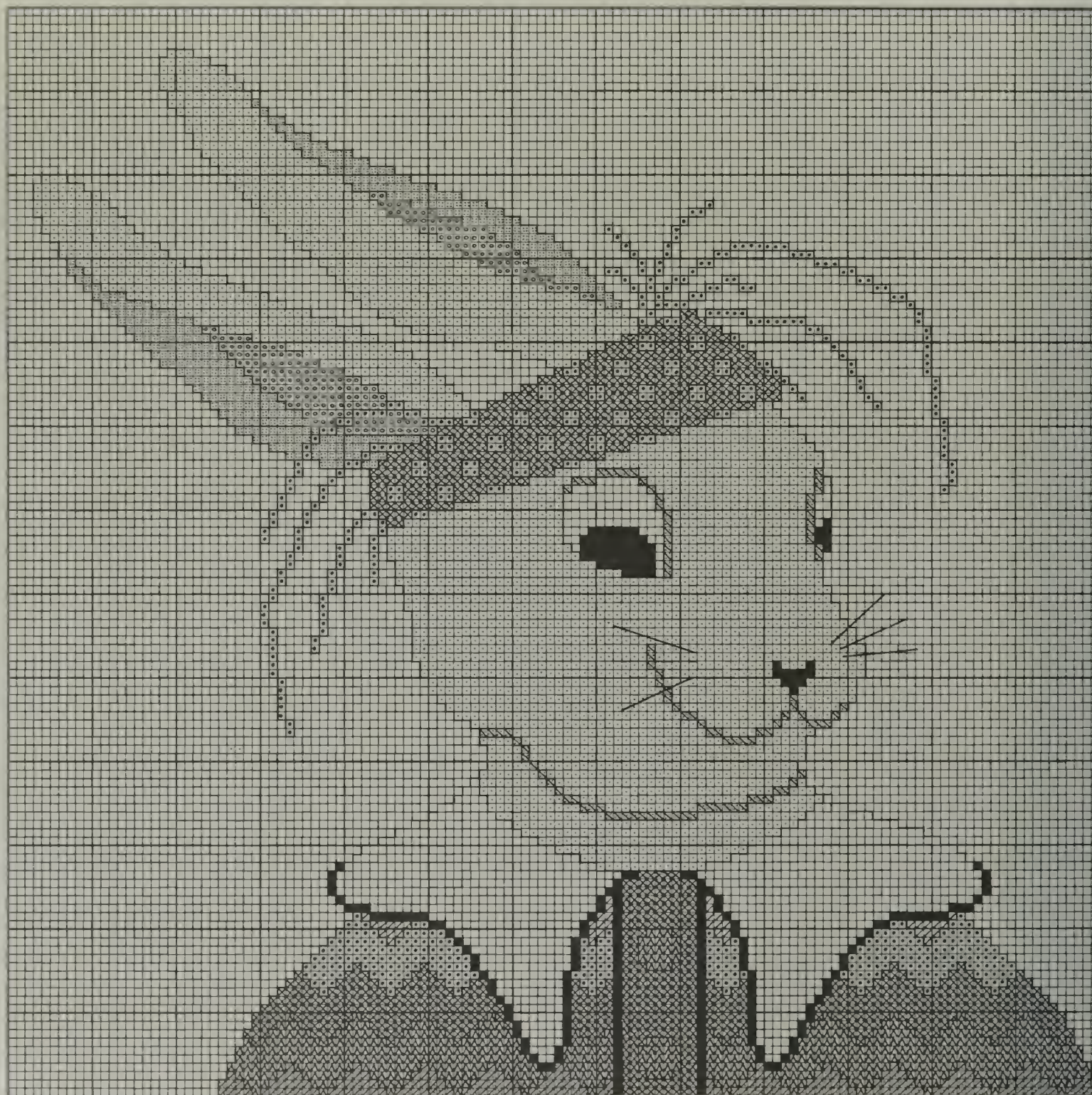
Suggested technique:
needlepoint on canvas

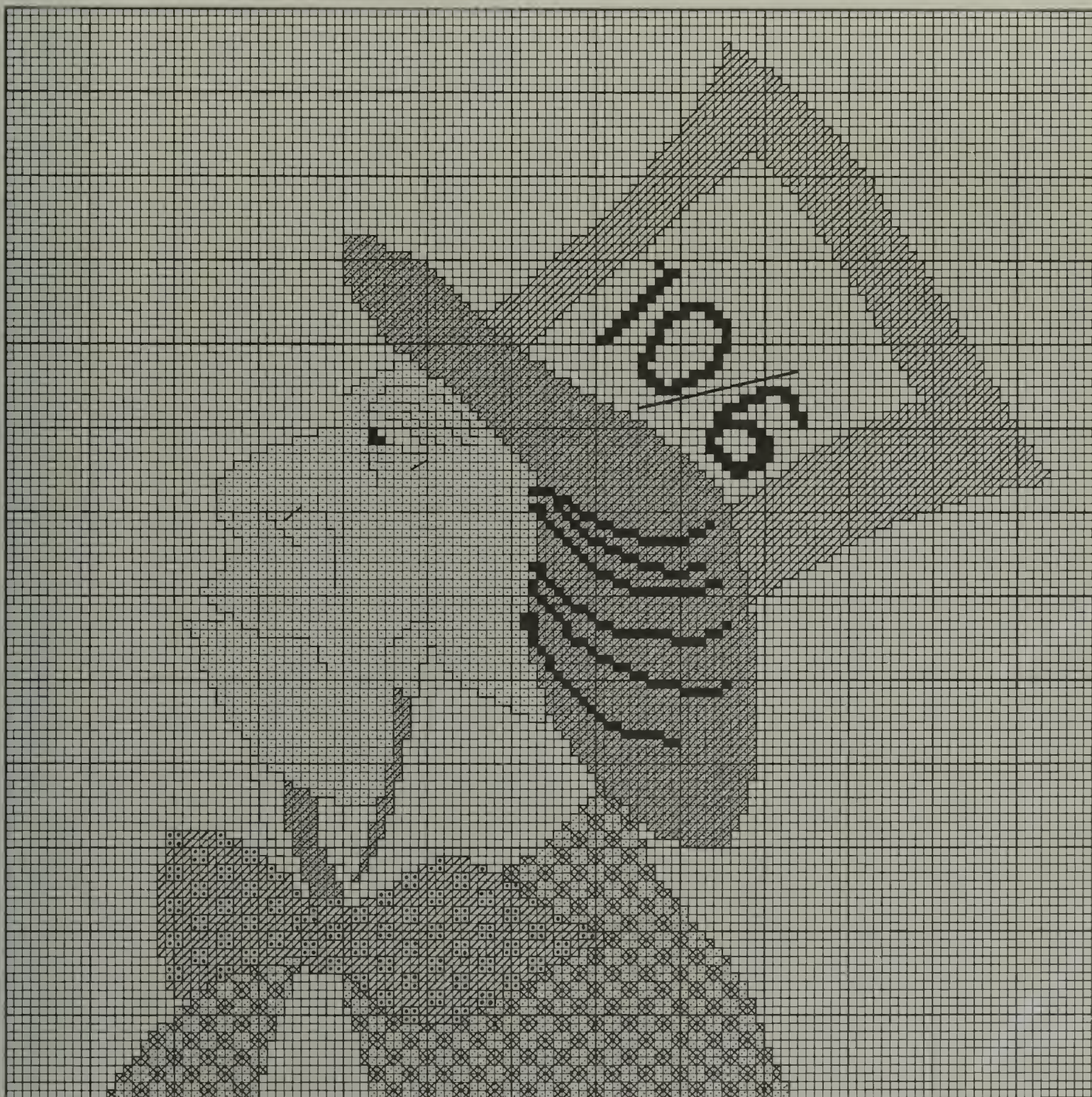
Color key:

Paterna Persian wool

-  White, 001
-  Very Light Pink, 865
-  Light Pink, 860
-  Very Dark Blue, 723
-  Red Orange, 958
-  Dark Green, G54
-  Dark Red Violet, 644
-  Light Orange, 965
-  Eye, shirt, Black, 050
-  Dark Gray, 162
-  Nose, Rose Pink, 855
-  Background, Very Light Blue, 743
-  Eye, White, 001

Outline for eyes, whiskers,
Black, 050





Alice wasn't invited to join the party, but she sat down in a large armchair at one end of the table anyway. After all, she thought to herself, the table is large enough to accommodate four comfortably. The other three are crowded together in one corner leaving plenty of room for me.

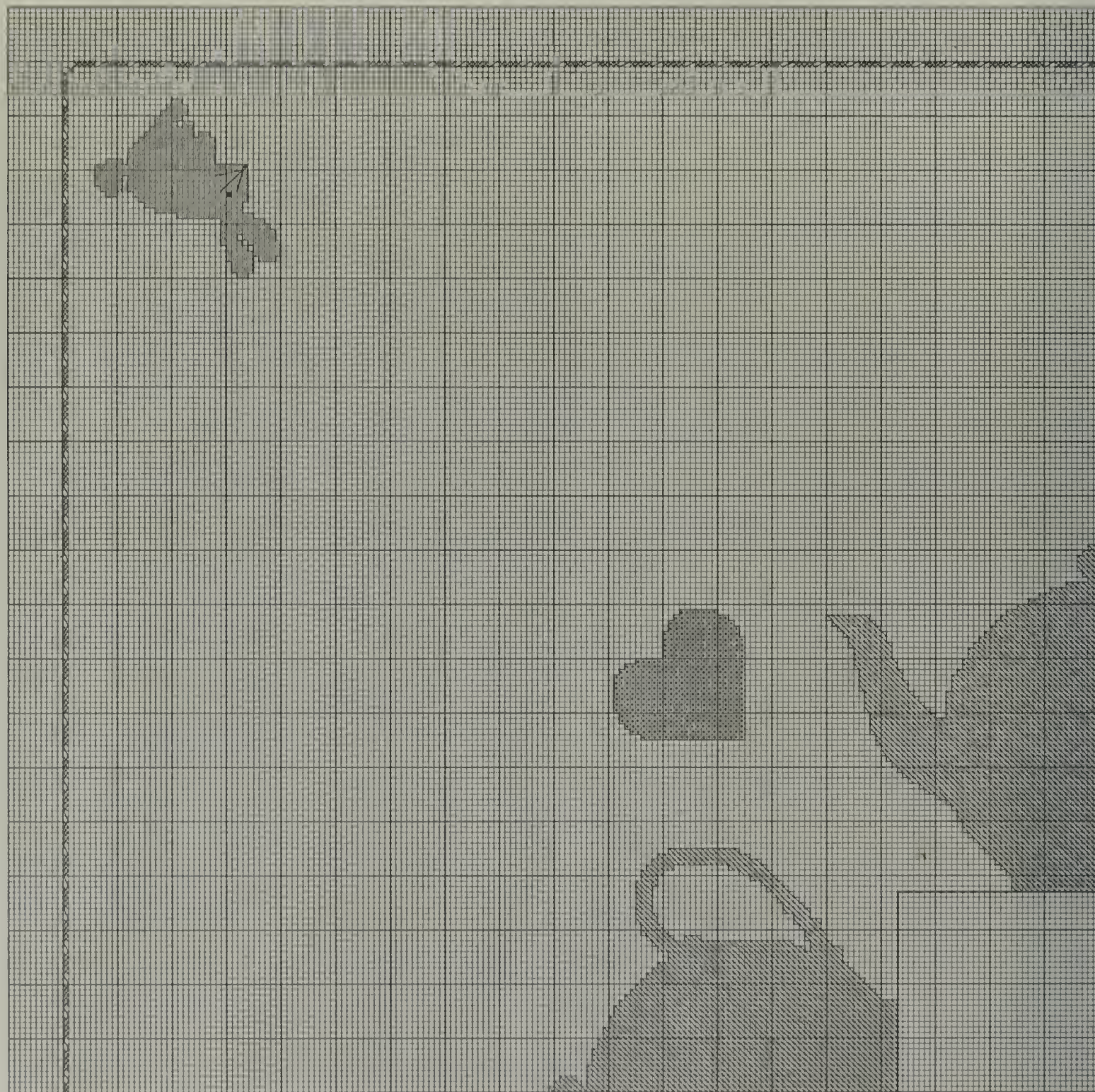
Suggested technique:
needlepoint on canvas

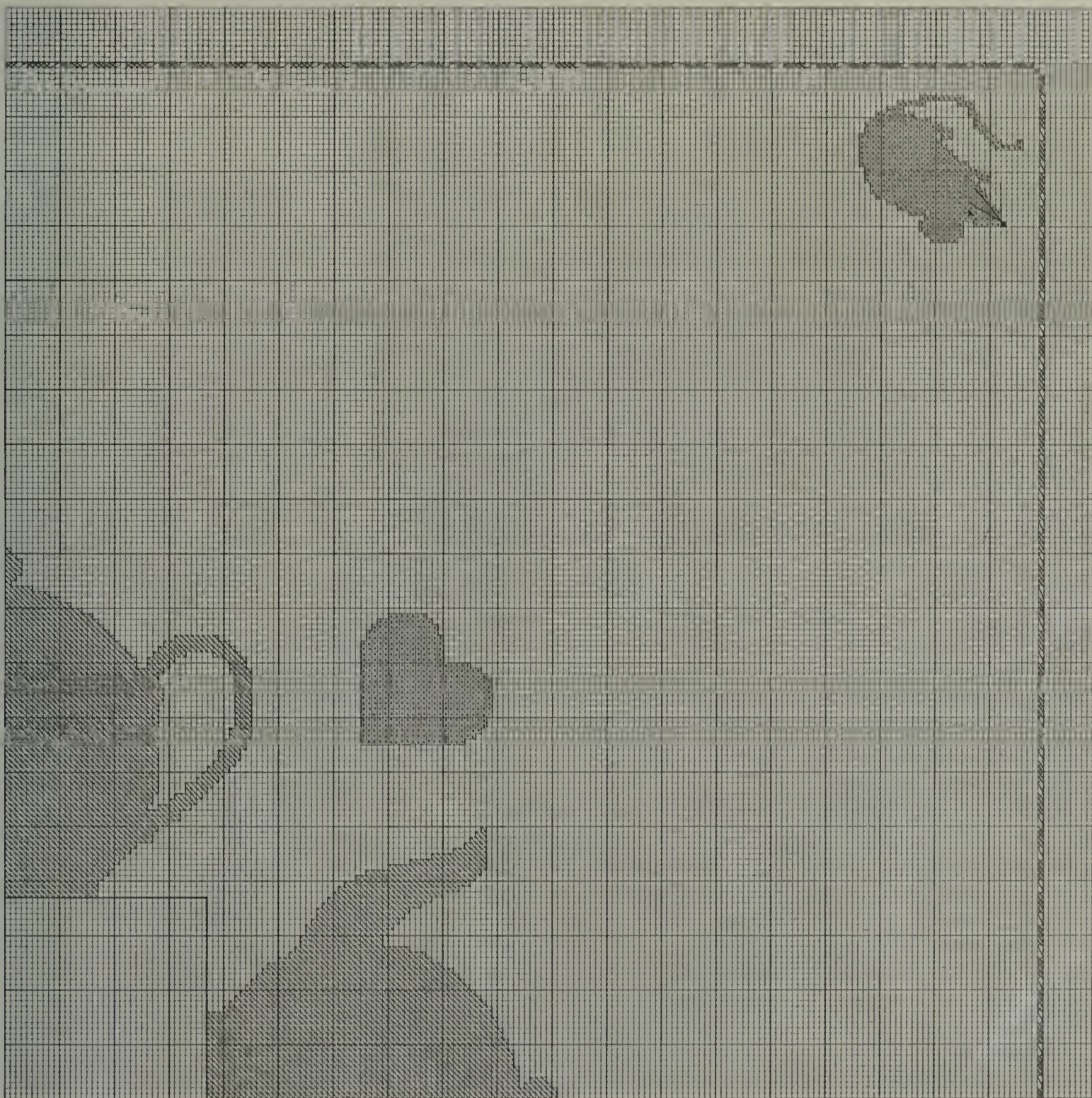
Color key:

Paterna Persian wool

- ◼ Pink Skin Tone, 870
- ⊗ Blue, 741
- ◼ Dark Blue Violet, 612
- ◼ Red, R10
- ◼ Tie, Orange, 960
- ◼ Very Dark Brown, 116
- ◼ Hat, Gray Brown, 126
- ◼ Black, 050
- ◼ Collar, eye, hat, White, 001
- ◼ Background, Light Yellow, 467

Outline stitch for Hatter's
features, hat, Black, 050





Alice felt rather indignant when they cried out "No room! No room!" as she sat down.

"There's plenty of room!" answered Alice.

She listened to the March Hare and the Mad Hatter tell riddles and sing a song that sounded like "Twinkle, twinkle little star," but somehow the words weren't quite right. Here is the way the song went:

"Twinkle, twinkle, little bat!
How I wonder what you're at!
Up above the world you fly,
Like a tea-tray in the sky."

Suggested technique:

cross stitch on Aida cloth

Color key:

DMC 6 strand embroidery thread

- ▣ Very Dark Brown, 898
- Red, 666
- ✕ Dark Blue, 797
- ▤ Dark Gray Brown, 611
- ◻ Gray Brown, 642
- ◉ Rabbit's nose, Peach, 353

Outline stitch for center of cloth,
Dark Blue, 797

Outline stitch for hat, mouse,
rabbit, Black, 310

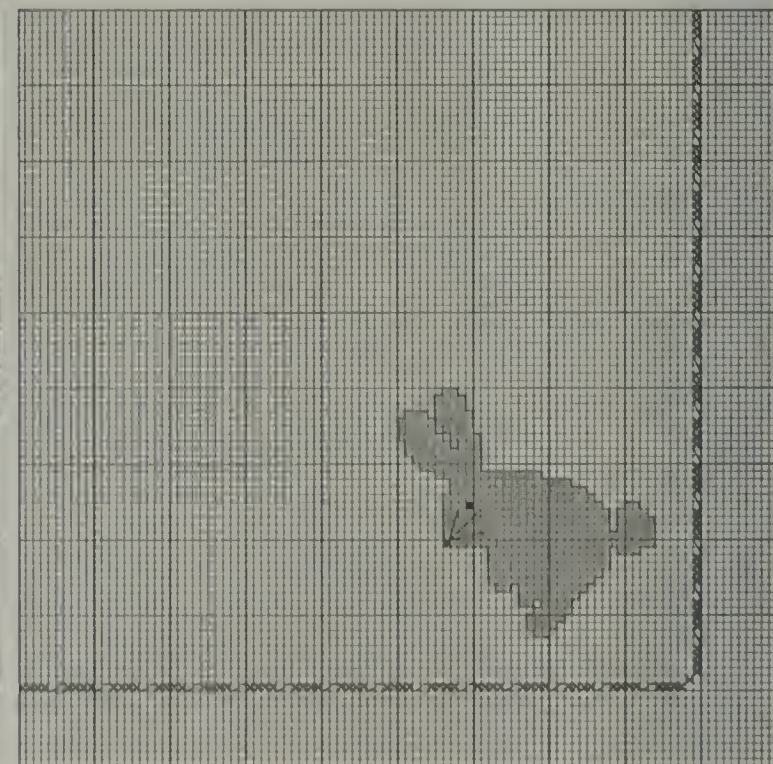
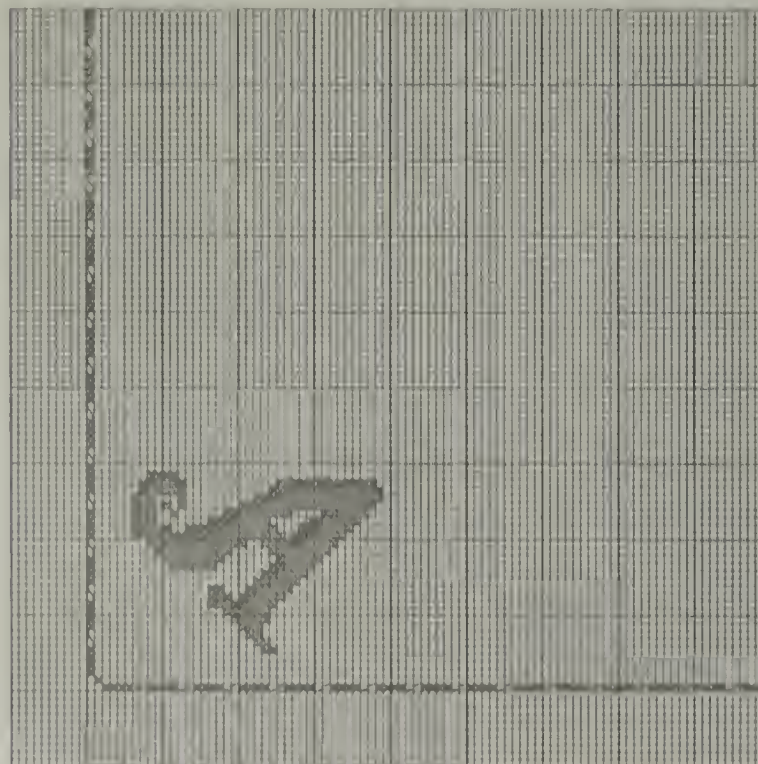
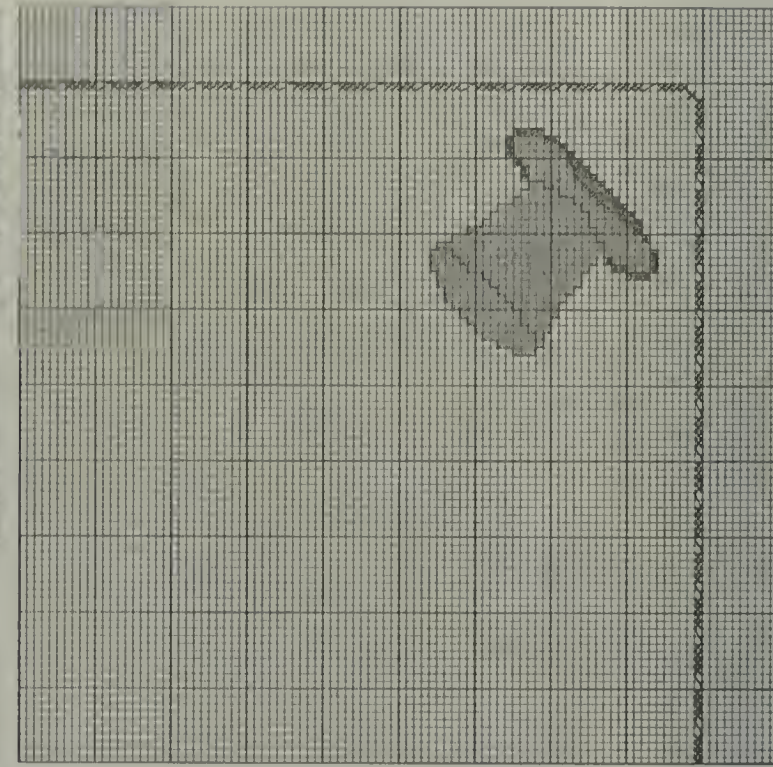
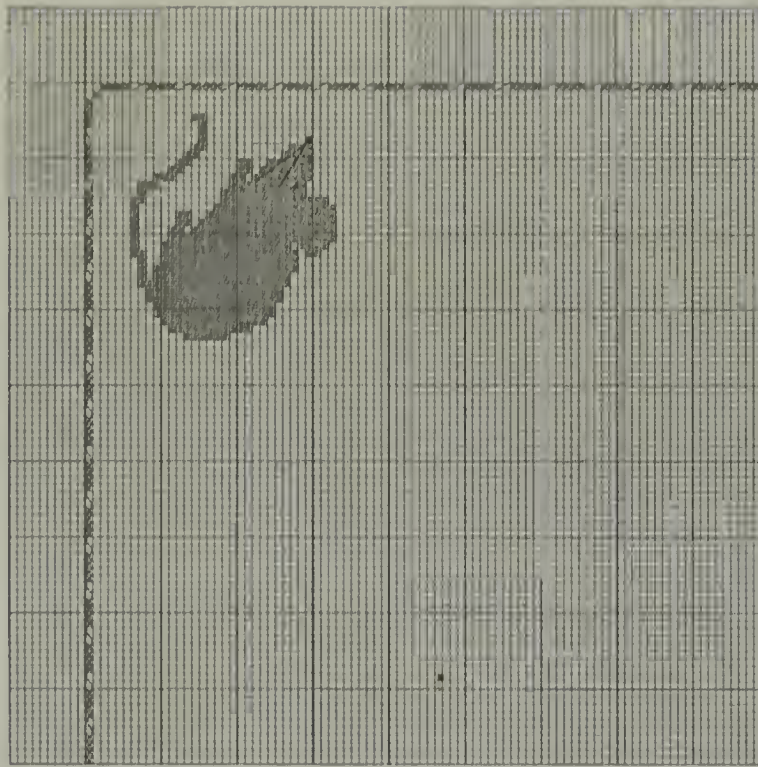
The other half of the tea cloth is obtained by turning the pattern upside down and replacing the mouse and rabbit in the corners with the hat and "A" found on page 48.

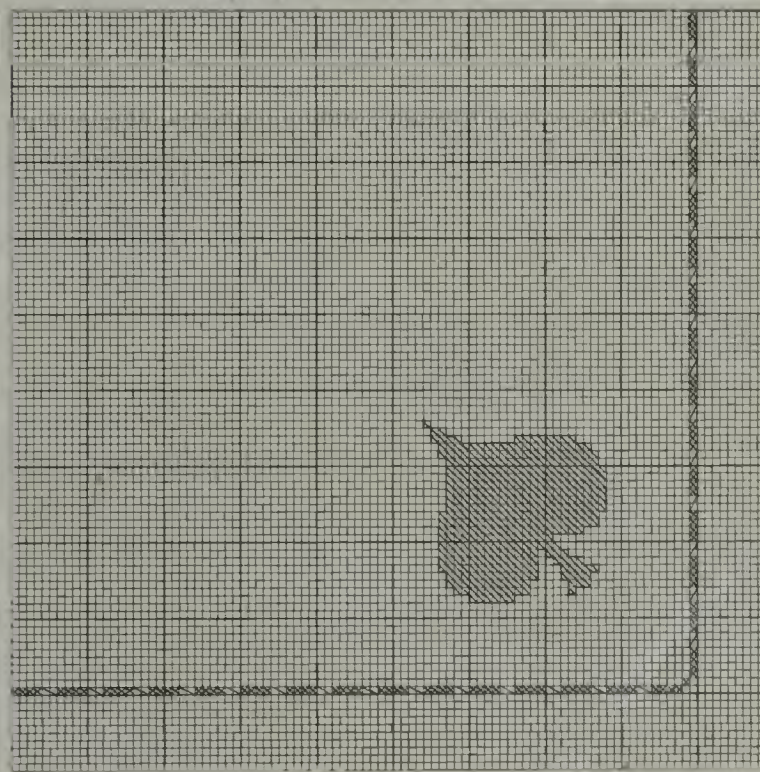
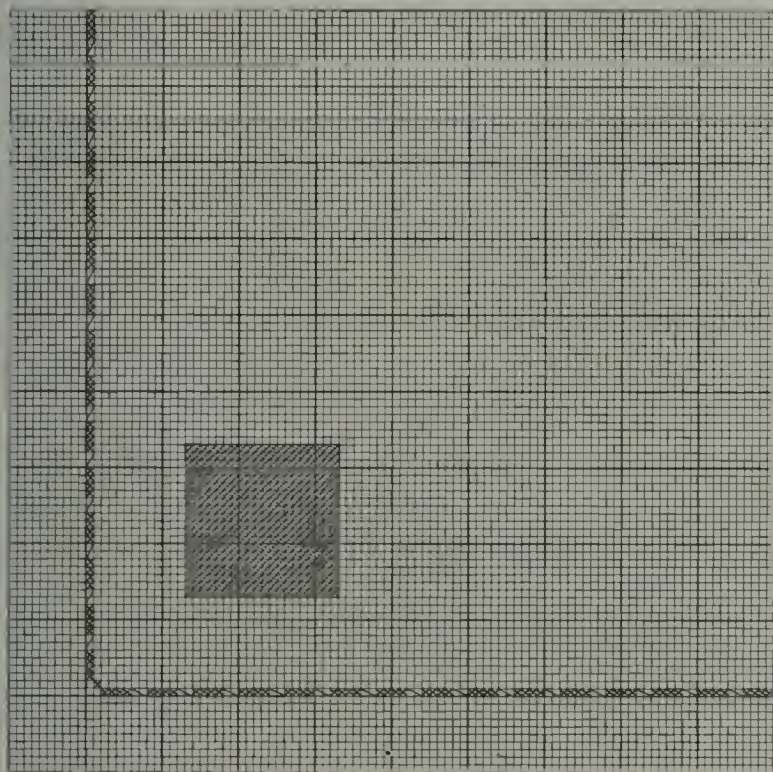
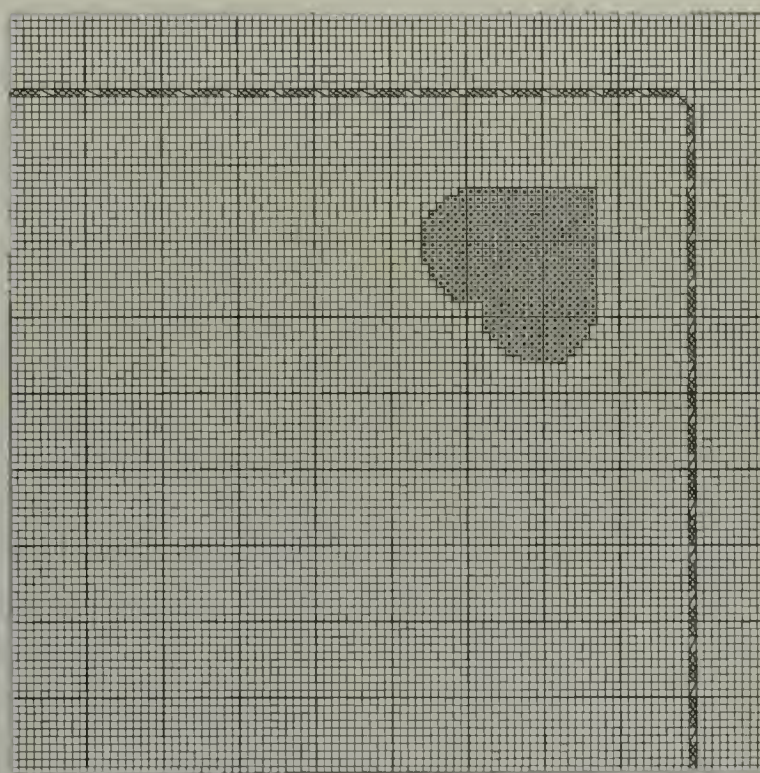
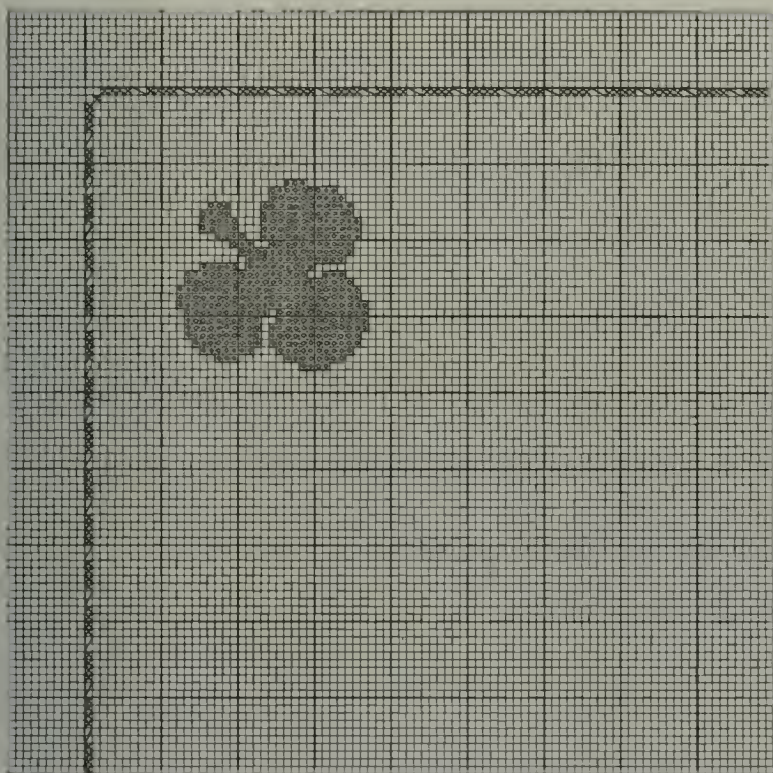
Then Alice learned that the tea party never ended because it was always six o'clock on the Mad Hatter's watch. The Dormouse woke up and recited a story about three little sisters who lived at the bottom of a well full of treacle (molasses). He had to hurry through his story so he could finish it before he fell asleep again.

Alice thought the idea of a well filled with treacle was ridiculous, and she questioned the Dormouse about it. But he fell asleep halfway through an answer.

Alice thought the idea of a well filled with treacle was ridiculous and she asked the Dormouse, "What did they draw?"

He answered that they drew treacle and all manner of things that begin with an M, such as mouse traps, and the moon, and memory, and muchness. Then the Dormouse asked Alice if she had ever seen a drawing of muchness.





Suggested technique:

cross-stitch on Aida cloth

Color key:

DMC 6-strand embroidery thread

- ⊗ Dark Blue, 797
- ⊗ Blue, 799
- ⊗ Dark Gray Brown, 611
- ⊗ Gray Brown, 642
- ⊗ Rabbit's nose, Peach, 353

Outline stitch in hat, mouse, rabbit, Black, 310

The illustration shows four napkins

ALTERNATE VERSION

Suggested technique:

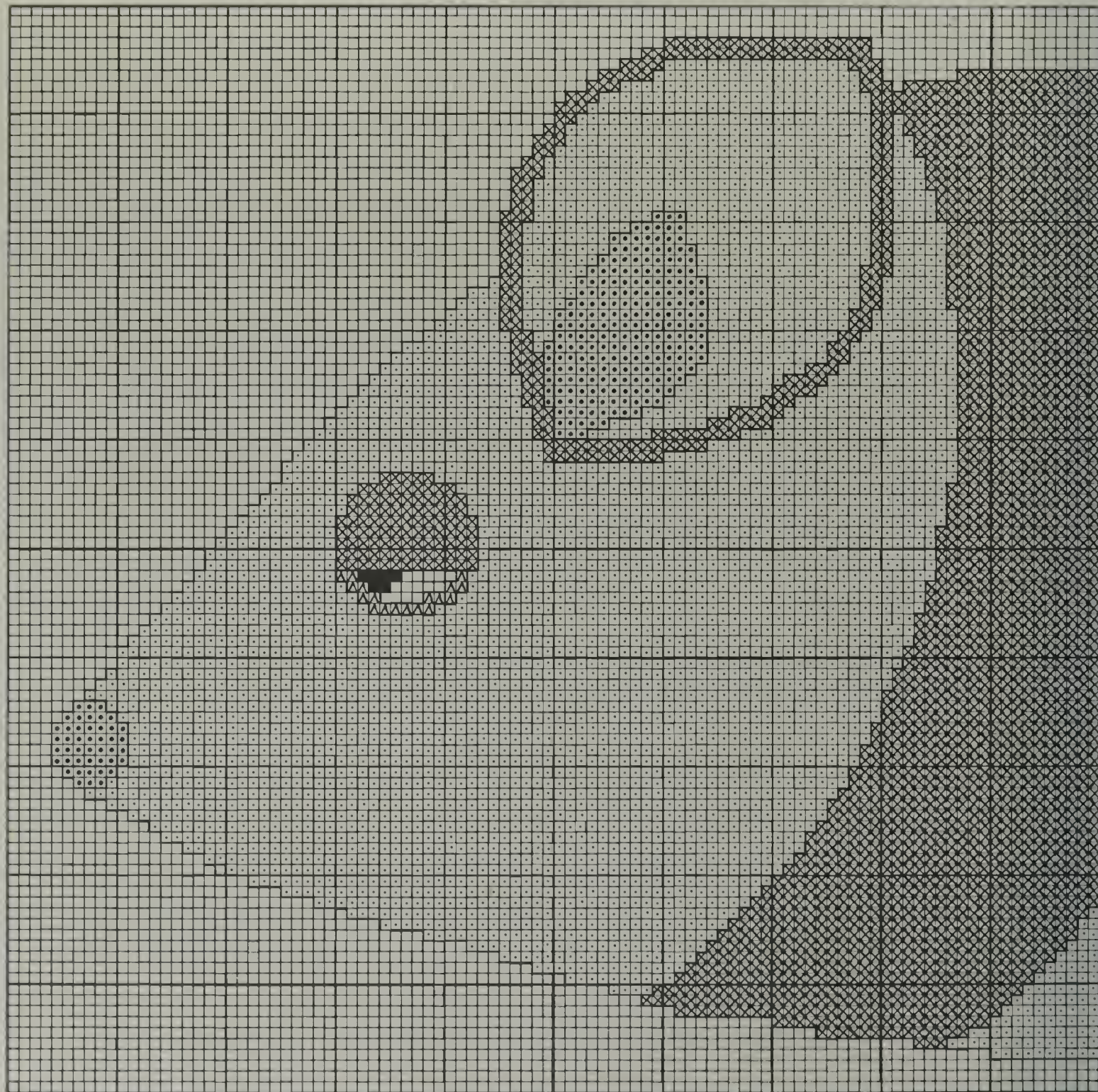
cross-stitch on Aida cloth

Color key:

DMC 6-strand embroidery thread

- ⊗ Dark Blue, 797
- ⊗ Red, 666
- ⊗ Orange, 970
- ⊗ Dark Yellow Green, 905
- ⊗ Purple, 552

The illustration shows four napkins



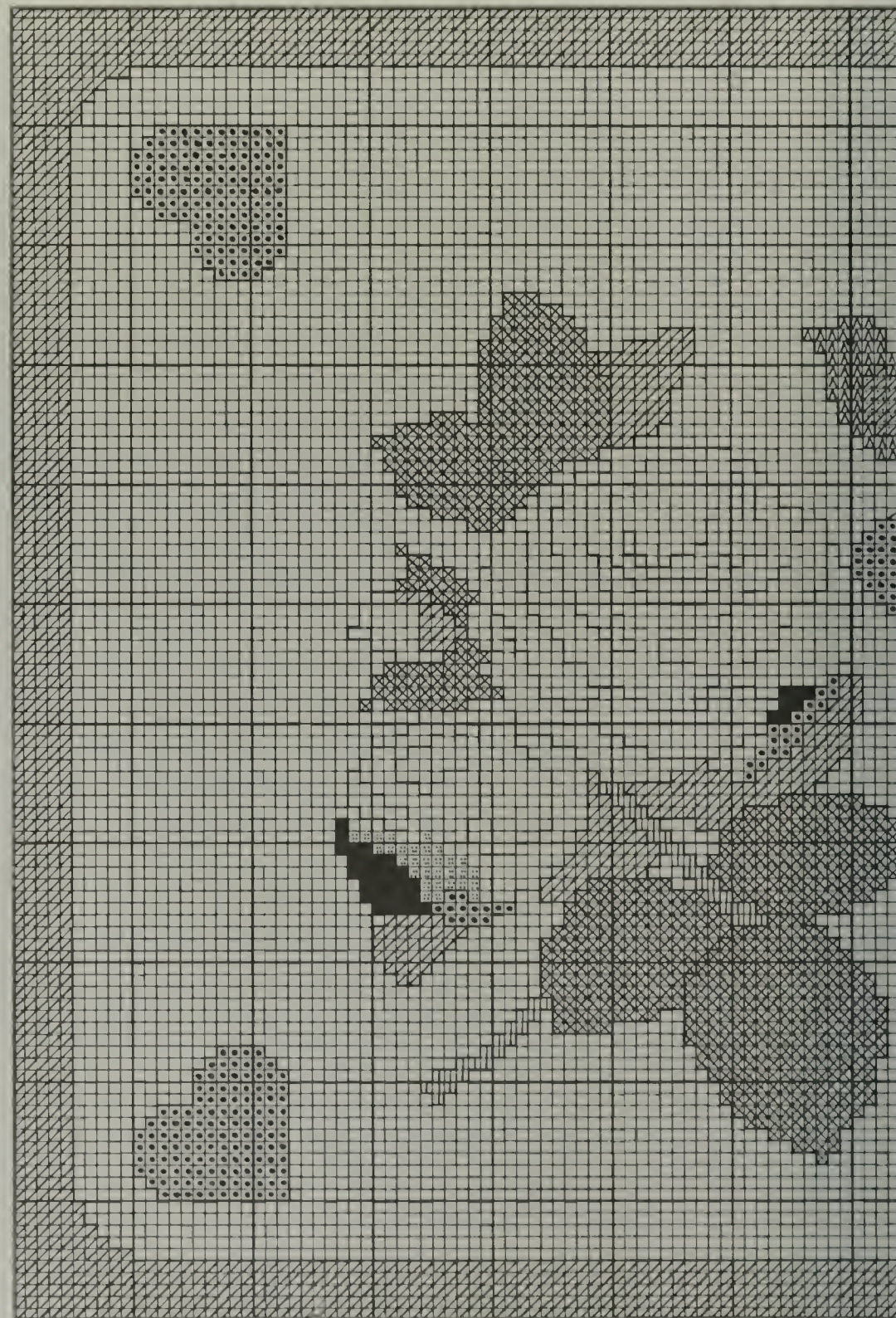
Alice decided that it was time to leave. As she walked away she turned around and saw that the Mad Hatter and the March Hare were busy trying to stuff the poor Dormouse into the teapot, head first. Alice said to herself, "I'll never go there again! It's the stupidest tea party I ever was at in all my life!"

Suggested technique:
needlepoint on canvas

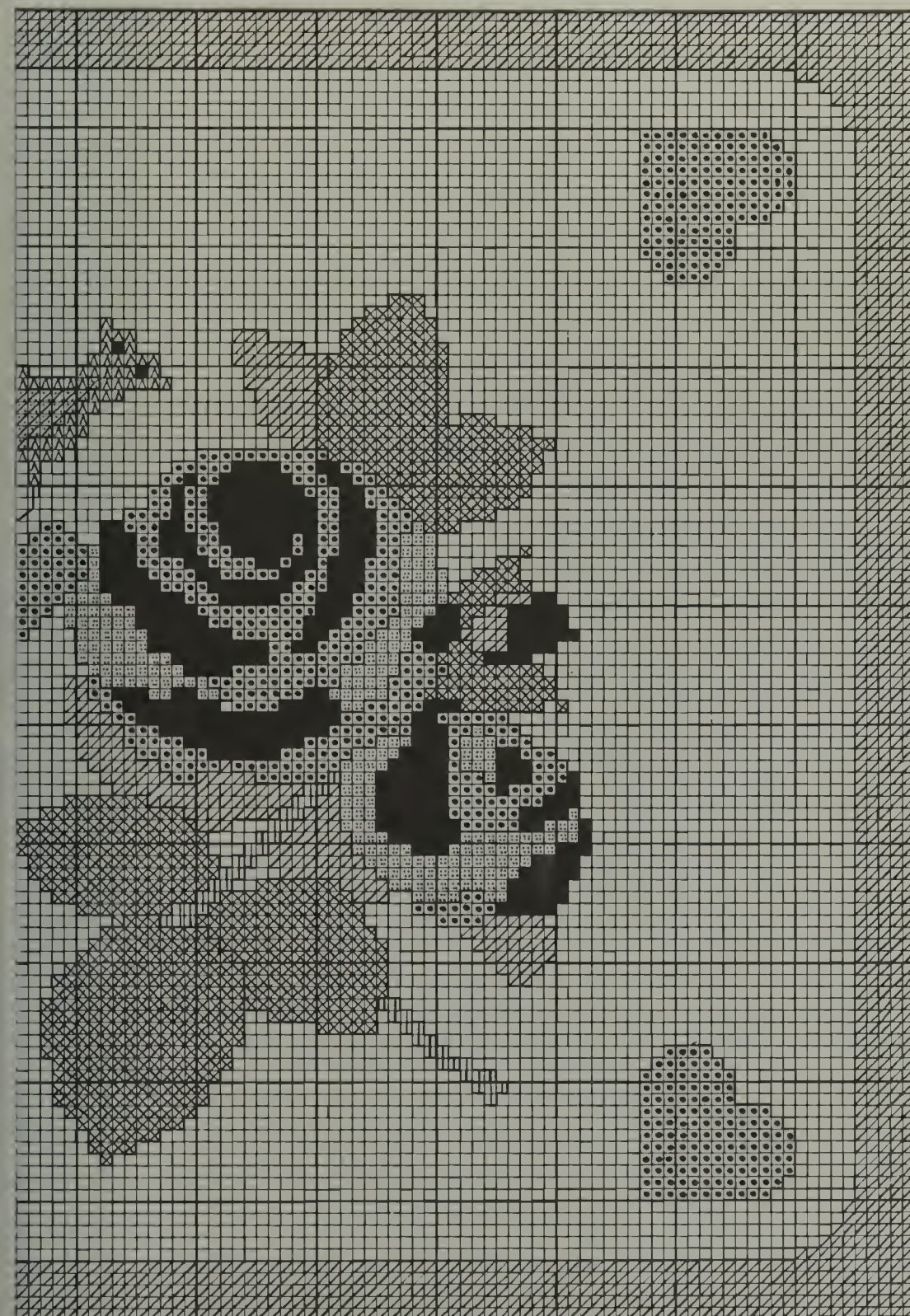
Color key:
DMC tapestry wool

- ⊗ Brown, 7525
- ◻ Gray Brown, 7390
- ◐ Pink, 7202
- Blue, 7313
- ▲ Black, Noir
- White, Blanc Neige

Alice walked on, and to her surprise she noticed that one of the trees had a door in it. She went in and found herself back in the hall. The little golden key was still on the table. She nibbled on a piece of the mushroom until she was large enough to reach the key. Then she nibbled on the other piece until she was small enough to fit through the little door. The key still fit the lock. She turned it, opened the door, and walked into the beautiful garden. Inside the garden were three gardeners who looked exactly like playing cards. They were busily painting white roses red. The gardeners were very worried. They explained to Alice that they had put in white roses by mistake. The Queen of Hearts specifically wanted a red rose, and if she noticed the mistake she would take off their heads.



White and Red Roses



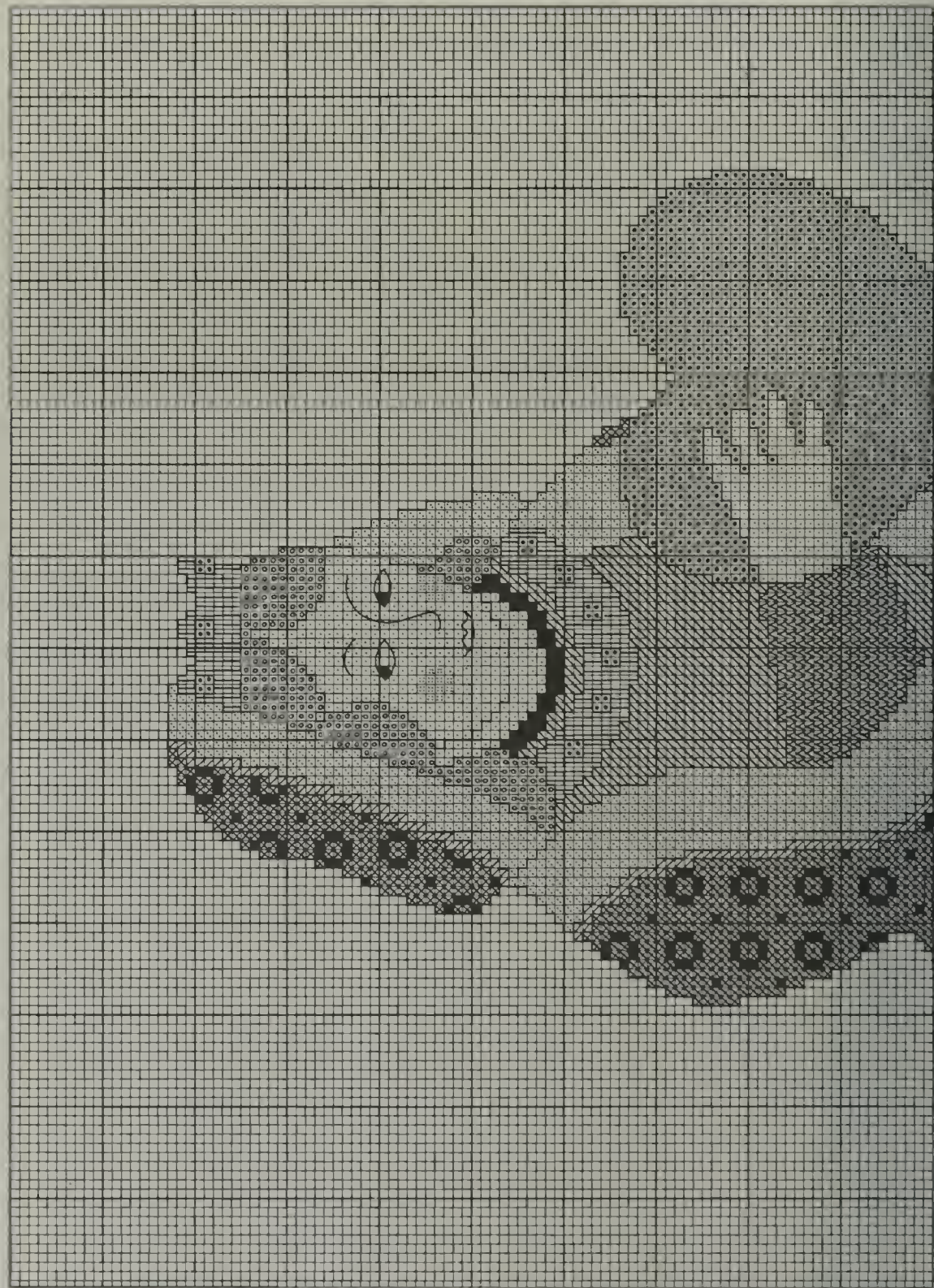
Suggested technique:
needlepoint on canvas

Color key:

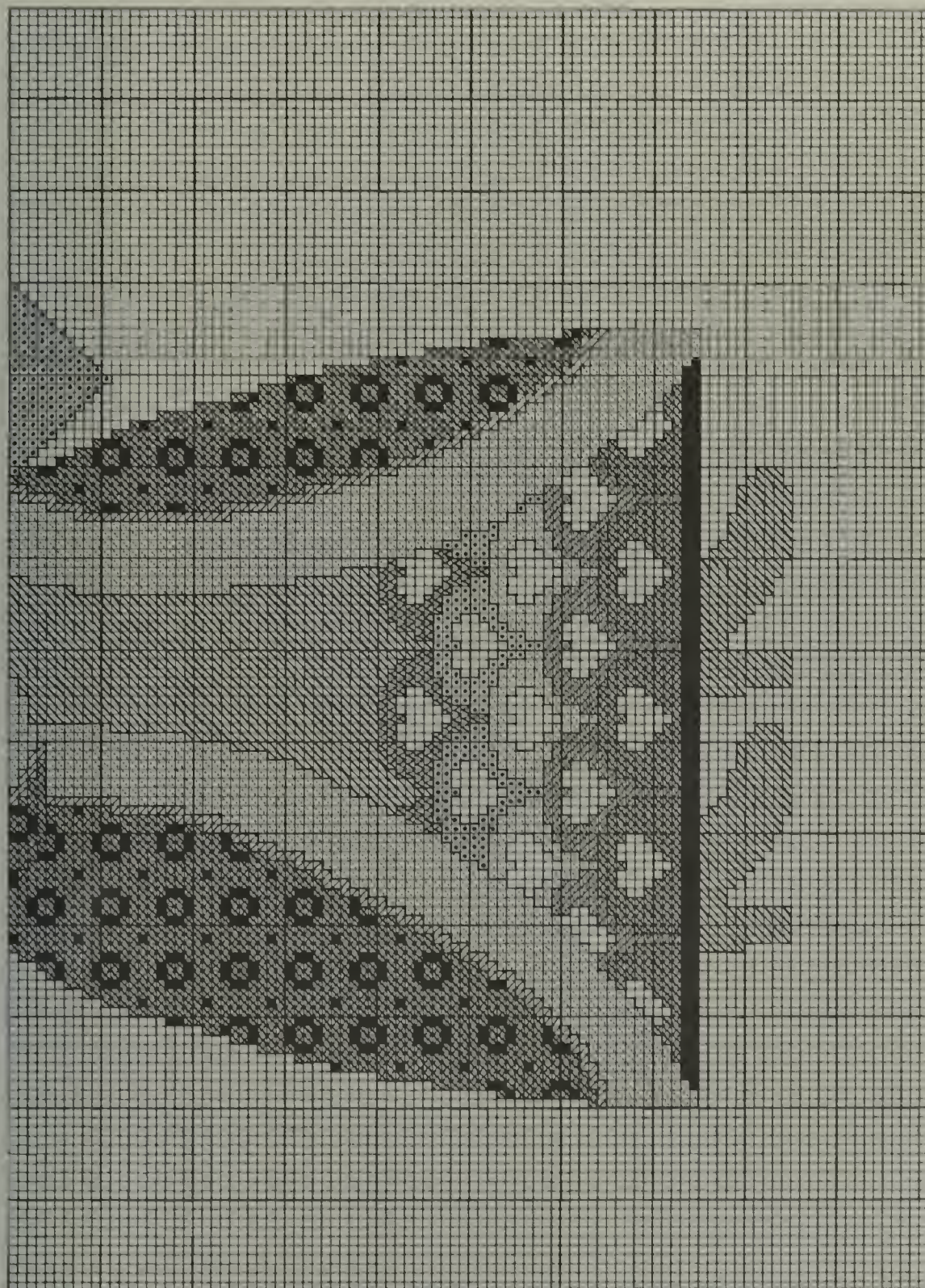
Paterna Persian wool

- White, 001
- ▤ Border, Dark Green, G54
- Red, R10
- ⊗ Leaves, Dark Green, G54
- ▥ Leaves, Light Green, 574
- Dark Maroon Red, 236
- ⊞ Rose Pink, 855
- ▧ Light Blue Green, G32
- ▨ Dark Blue Green, G28
- Bird's tail, Dark Blue, 731
- ▩ Very Dark Brown, 116

Outline stitch for bird's feet,
French knot eye,
Dark Blue Green, G28
Outline stitch for white rose,
Dark Maroon Red, 236



The Queen of Hearts



Just then they heard a noise, and a procession came toward them. Leading the procession was the Queen of Hearts, followed by the Knave of Hearts and the King of Hearts. Everyone was afraid of the Queen. She was in a terrible temper. She seemed angry with everyone, and she continually pointed a finger at a trembling subject and shouted, "Off with his head!"

Suggested technique:

cross stitch on Aida cloth

Color key:

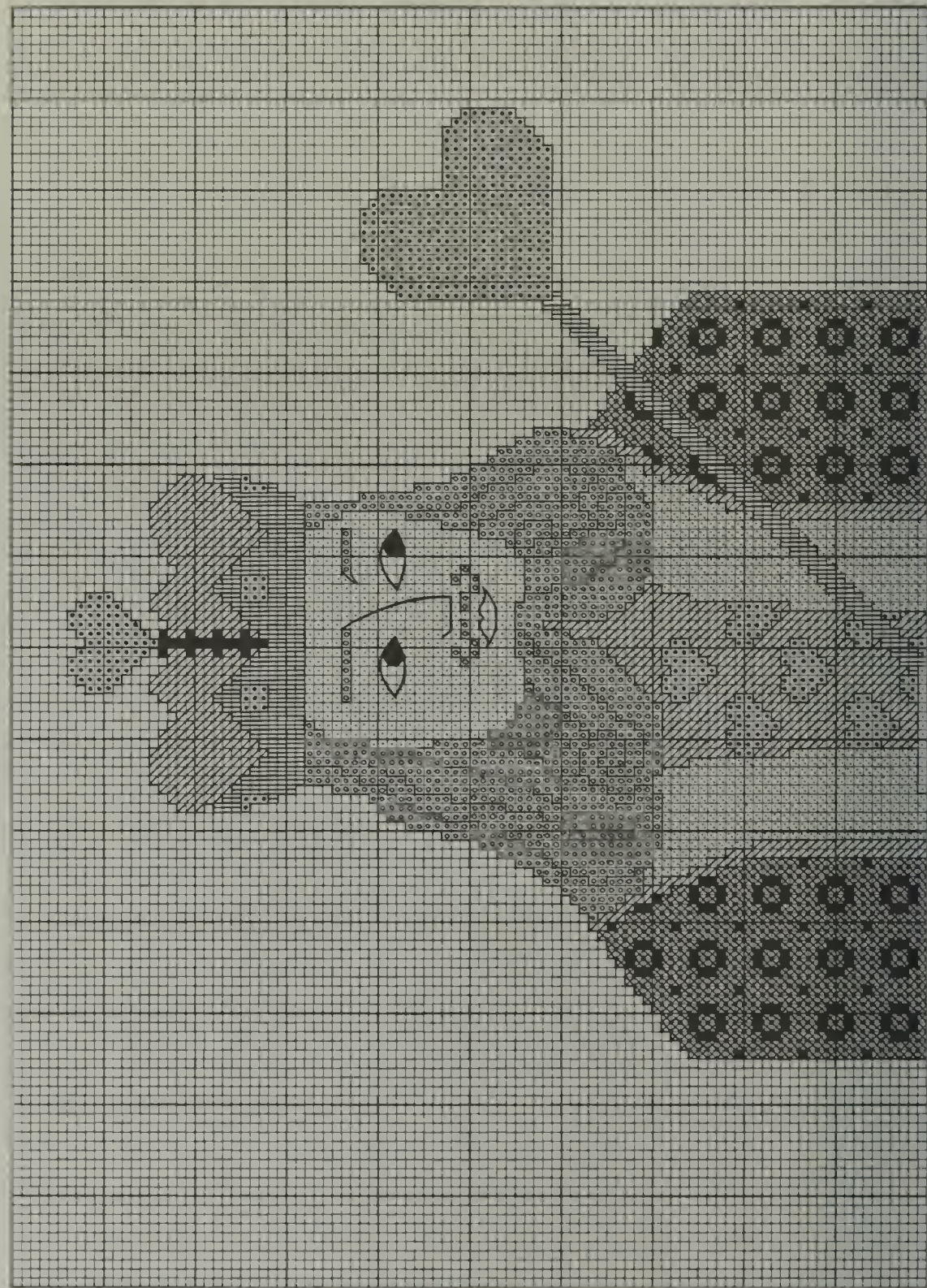
DMC 6 strand embroidery thread

- Eye, White, Blanc Neige
- ⊗ Dark Blue, 797
- Black, 310
- Red, 666
- ▧ Dark Yellow Green, 905
- ▨ Red Violet, 718
- △ Orange, 970
- ▩ Gold, 741
- ▮ Dark Yellow Green, 905
- ⊙ Honey Brown, 976
- ⊞ Cheeks, Light Pink, 761
- Small hearts, Light Pink, 761
- ▯ Purple, 552
- ◻ Skin Tone, 951

Outline stitch for chin, Dusty Rose, 223

Mouth, Pink, 603

Outline stitch for Queen's features, Black, 310



After the Queen had pronounced this verdict and walked on, the King stayed behind and pardoned the victims. This was very fortunate, for if he hadn't, there may very well have been no one left in Wonderland. When the gardeners saw the Queen, they fell flat on the ground. Because they were playing cards, it was difficult to see them.

Suggested technique:

cross-stitch on Aida cloth

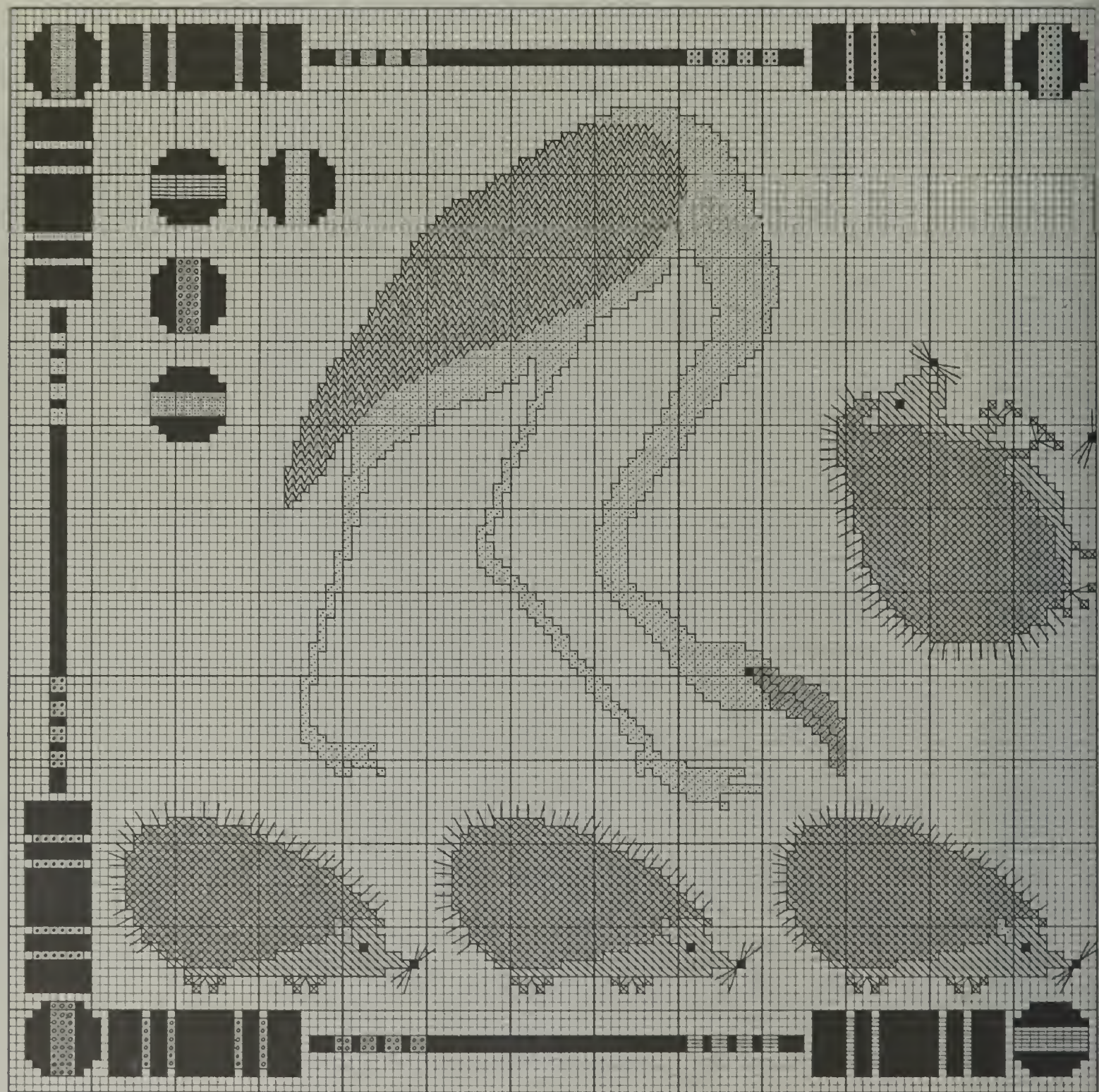
Color key:

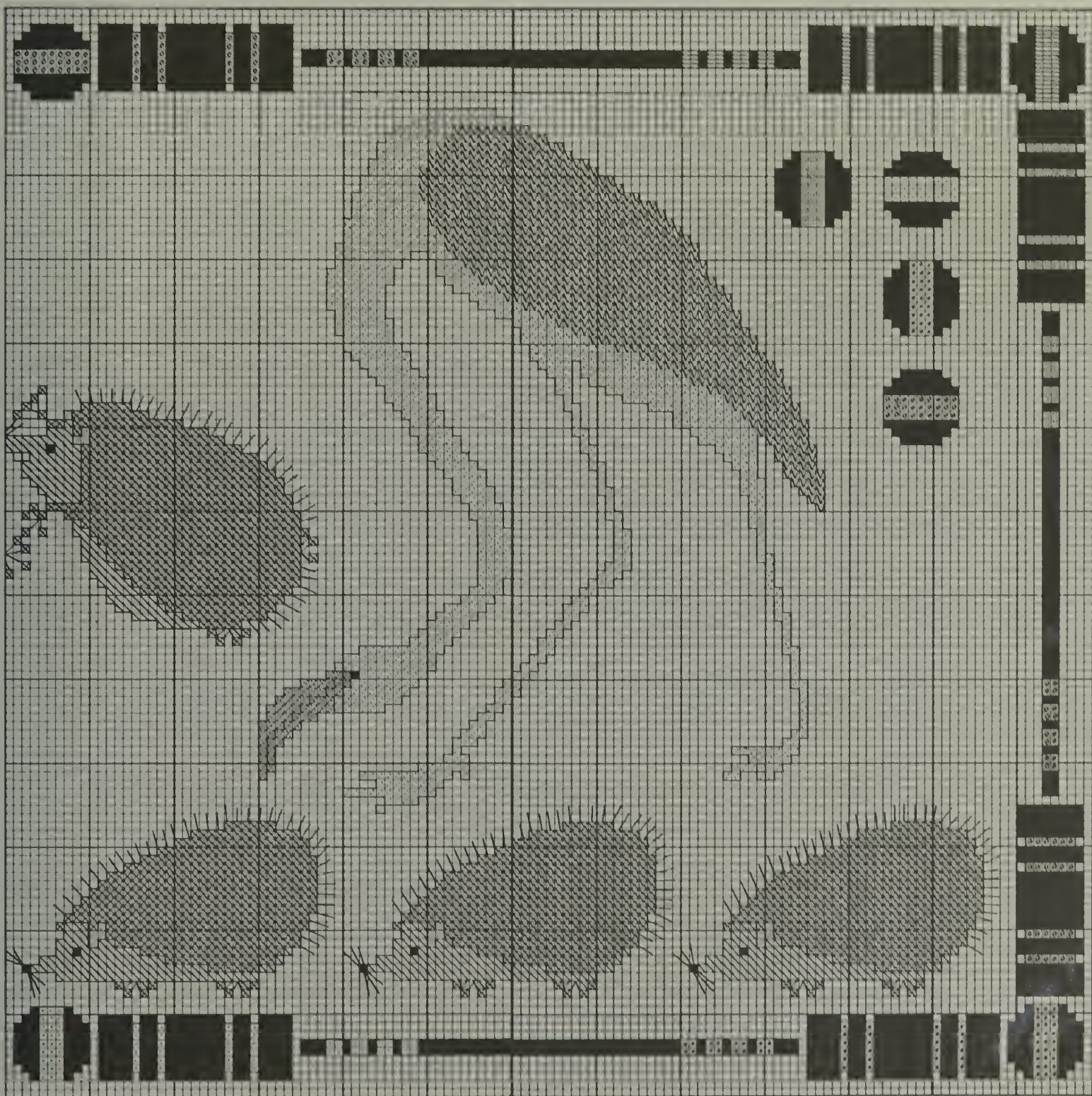
DMC 6-strand embroidery thread

- White, Blanc Neige
- Dark Blue, 797
- Black, 310
- Red, 666
- Red Violet, 718
- Dark Yellow Green, 905
- Orange, 970
- Honey Brown, 976
- Gold, 741
- Skin Tone, 951

Outline stitch for King's features,
hair, pants, Black, 310

The Queen noticed Alice as she walked by, and invited her to play croquet. Alice followed along and soon learned that the croquet game was played in a most unusual manner. The croquet mallets were live flamingos, and the croquet balls were live hedgehogs. The hoops were made by the King's playing-card soldiers, who had to double themselves over to the ground. The biggest problems with playing croquet this way were the flamingos and the hedgehogs. Both were extremely uncooperative. Just when Alice had gotten the flamingo in the proper position and was ready to hit a hedgehog, the flamingo would twist its head around and look her in the eyes. Alice couldn't keep from laughing when the flamingo did this. In the meantime, the hedgehog always crawled away.





Suggested technique:

cross stitch on Aida cloth

Color key:

DMC 6 strand embroidery thread

-  Red, 666
-  Dark Yellow Green, 905
-  Orange, 970
-  Light Gold Brown, 977
-  Yellow, 444
-  Red Violet, 718
-  Light Brown, 435
-  Rust, 400
-  Coral, 351
-  Light Coral, 352
-  White, Blanc Neige
-  Black, 310
-  Eyes, Black, 310

Outline stitch for beaks,
Coral, 351

Hedgehog prickles,
Light Brown, 435

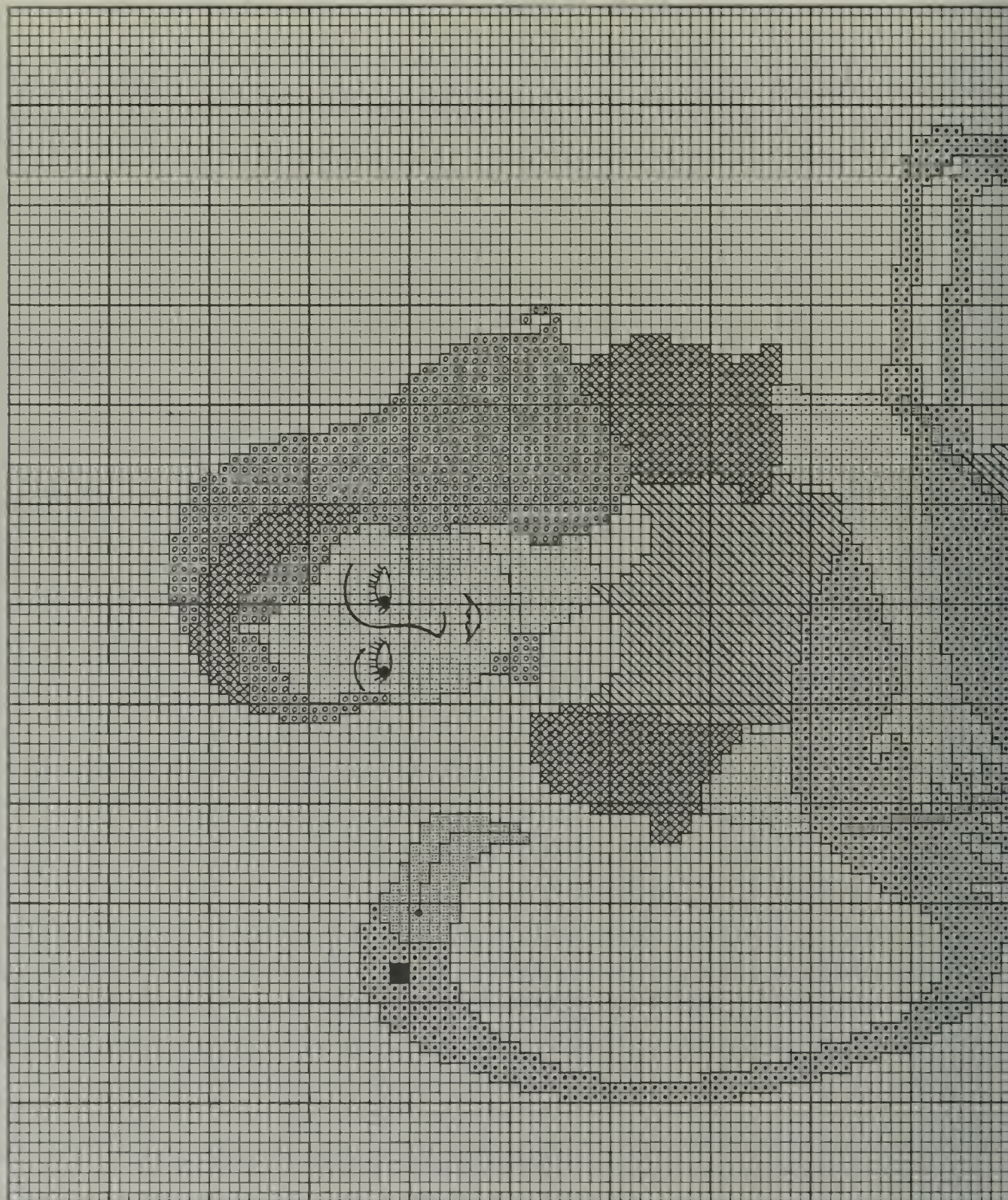
Hedgehog whiskers, Black, 310

When the game was about halfway over, or when it seemed as though the game should be halfway over, since it could never really be over, the Cheshire Cat's head began to appear in the sky.

"How are you getting on?" the Cat asked Alice as soon as enough mouth to speak with had appeared.

When the eyes and ears appeared, Alice answered that she didn't think they played fairly.

The King and Queen heard Alice talking to someone and then noticed the Cat's head floating in the sky without a body. The Queen screamed "Off with his head!" causing a lot of confusion because there was no body to remove the head from. While they pondered this problem, the Cheshire Cat's head faded away leaving only a trace of a grin in the sky.





Suggested technique:

needlepoint on canvas

Color key:

Paterna Persian wool

- Very Light Red Orange, 978
- ⊠ Red Orange, 958
- ⊗ Dark Blue, 731
- Collar, eye, White, 001
- ▤ Very Light Blue, 743
- Dress, stockings,
Dark Ocher, 427
- ⊙ Light Ocher, 457
- Pink Skin Tone, 870
- ◡ Pink, 853
- ▲ Black, 050
- ▤ Very Light Gray, 168
- ◡ Dark Red Brown, 217
- Eyes, Black, 050
- Background, Light Yellow,
467

Outline stitch for chin,
Very Light Red Orange, 978

Outline stitch for Alice's
features, beak, Black, 050

Mouth, Red Orange, 958

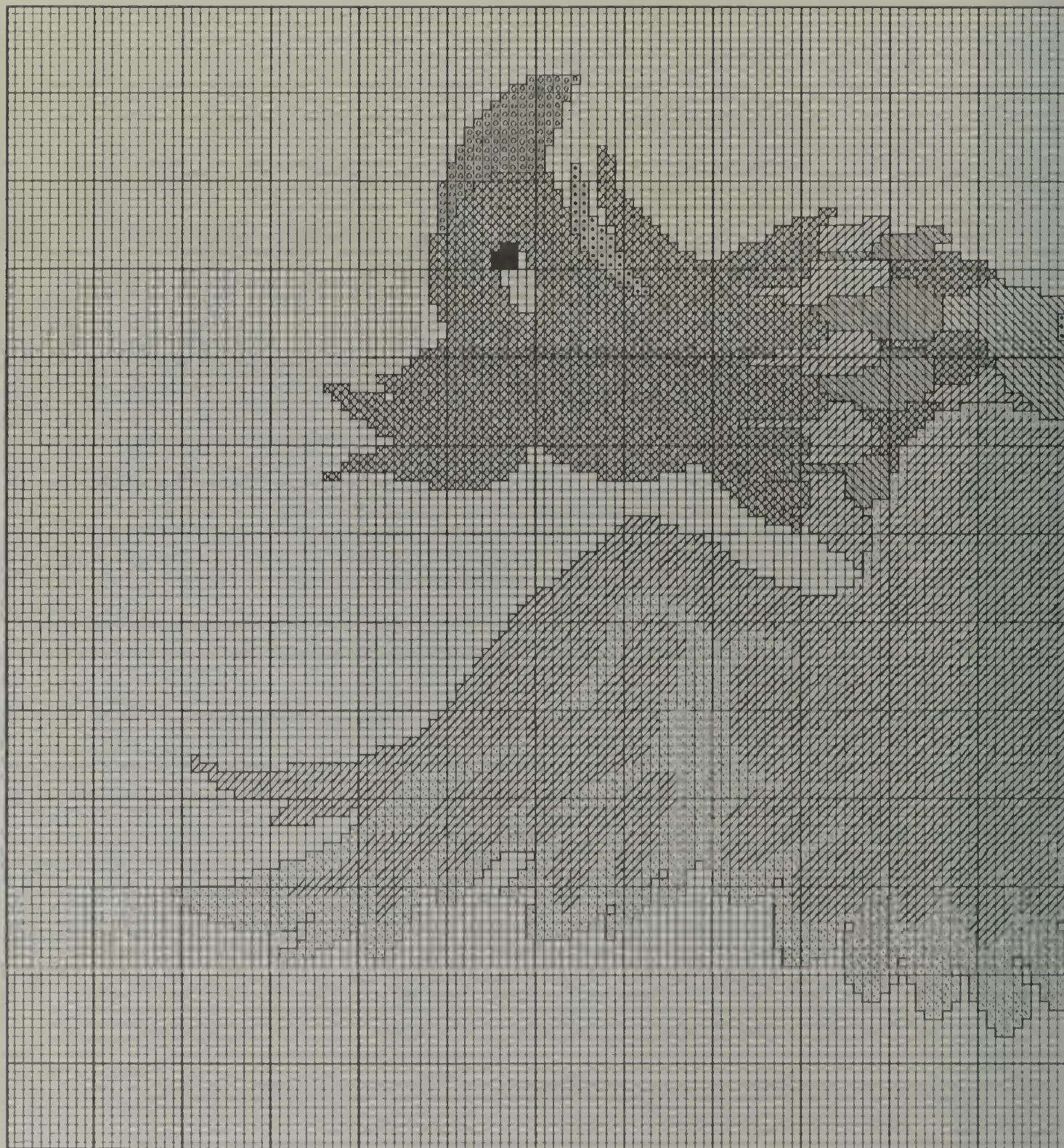
Hedgehog prickles,

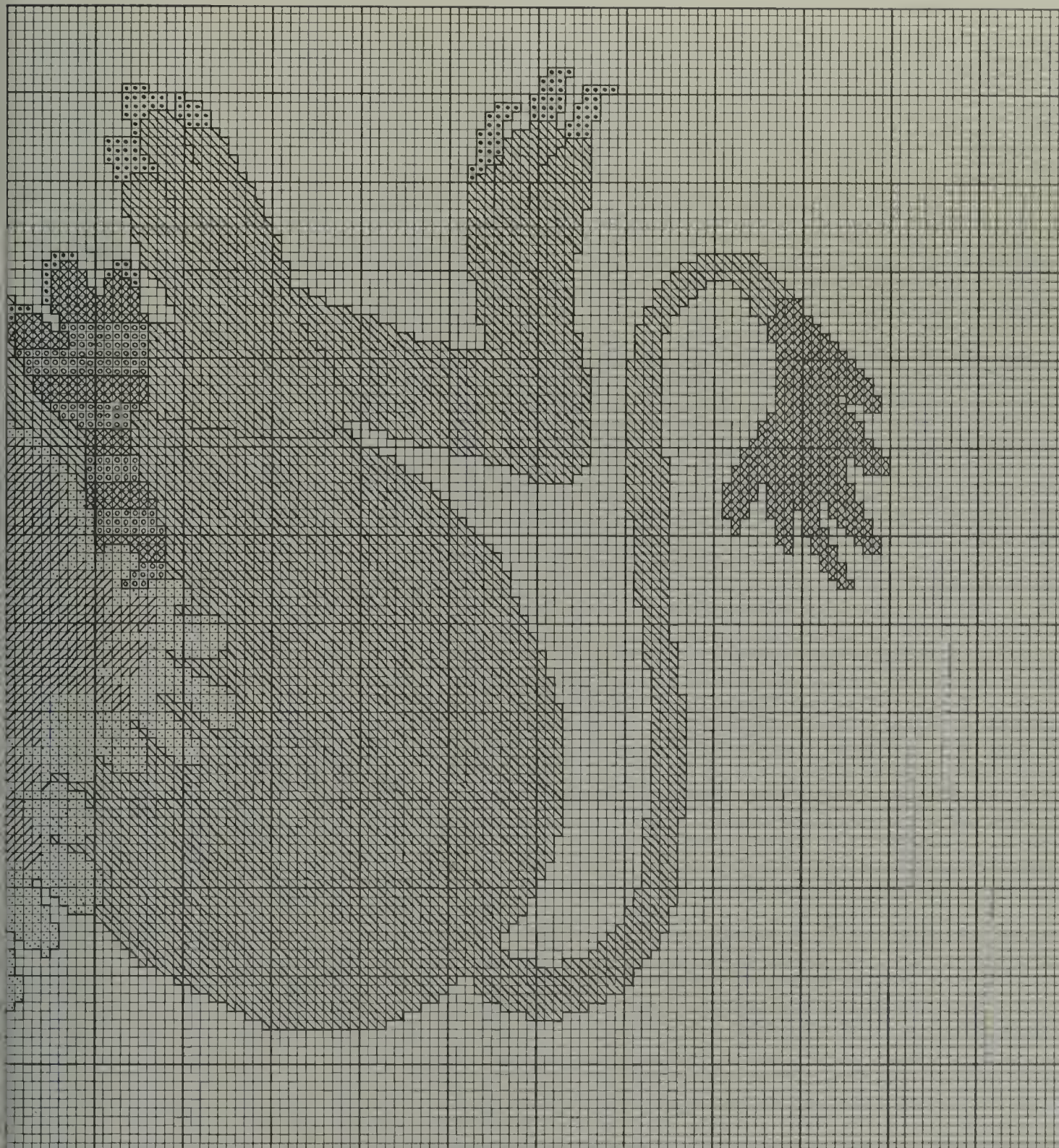
Dark Red Brown, 217

Now the Duchess happened by and locked her arm through Alice's while she spoke to Alice about morals. Since she wasn't very fond of the Duchess, Alice was anxious to leave the croquet game. The Queen suggested she go and find the Mock Turtle. But first Alice met a Gryphon (a strange creature that is half eagle and half lion). Alice and the Gryphon walked on together looking for the Mock Turtle. They finally found him, sitting on a large rock and sighing as if his heart were about to break.

"What is his sorrow?" asked Alice.

"It's all his fancy," replied the Gryphon. "He really doesn't have any sorrow at all."





Suggested technique:

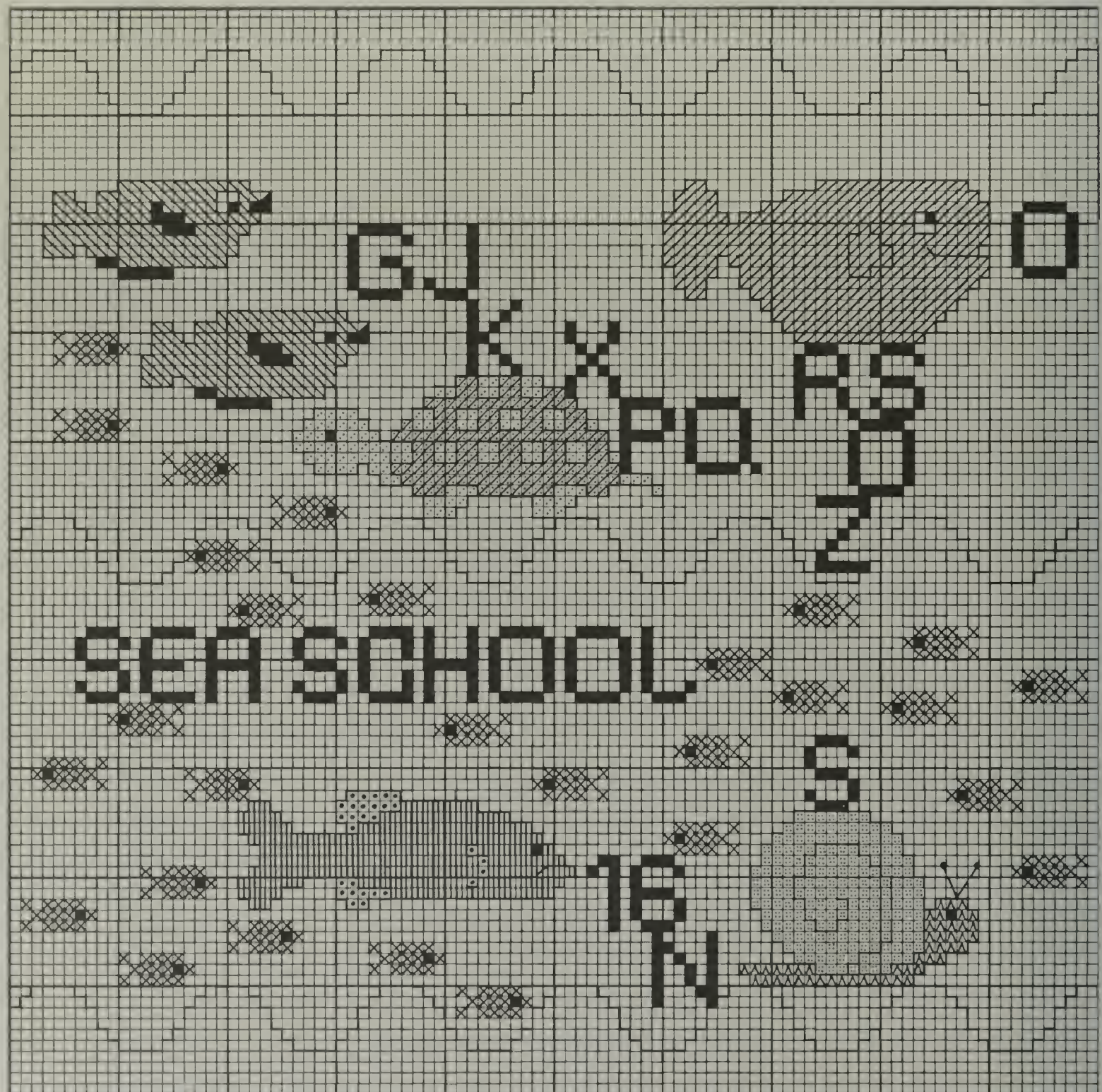
needlepoint on canvas

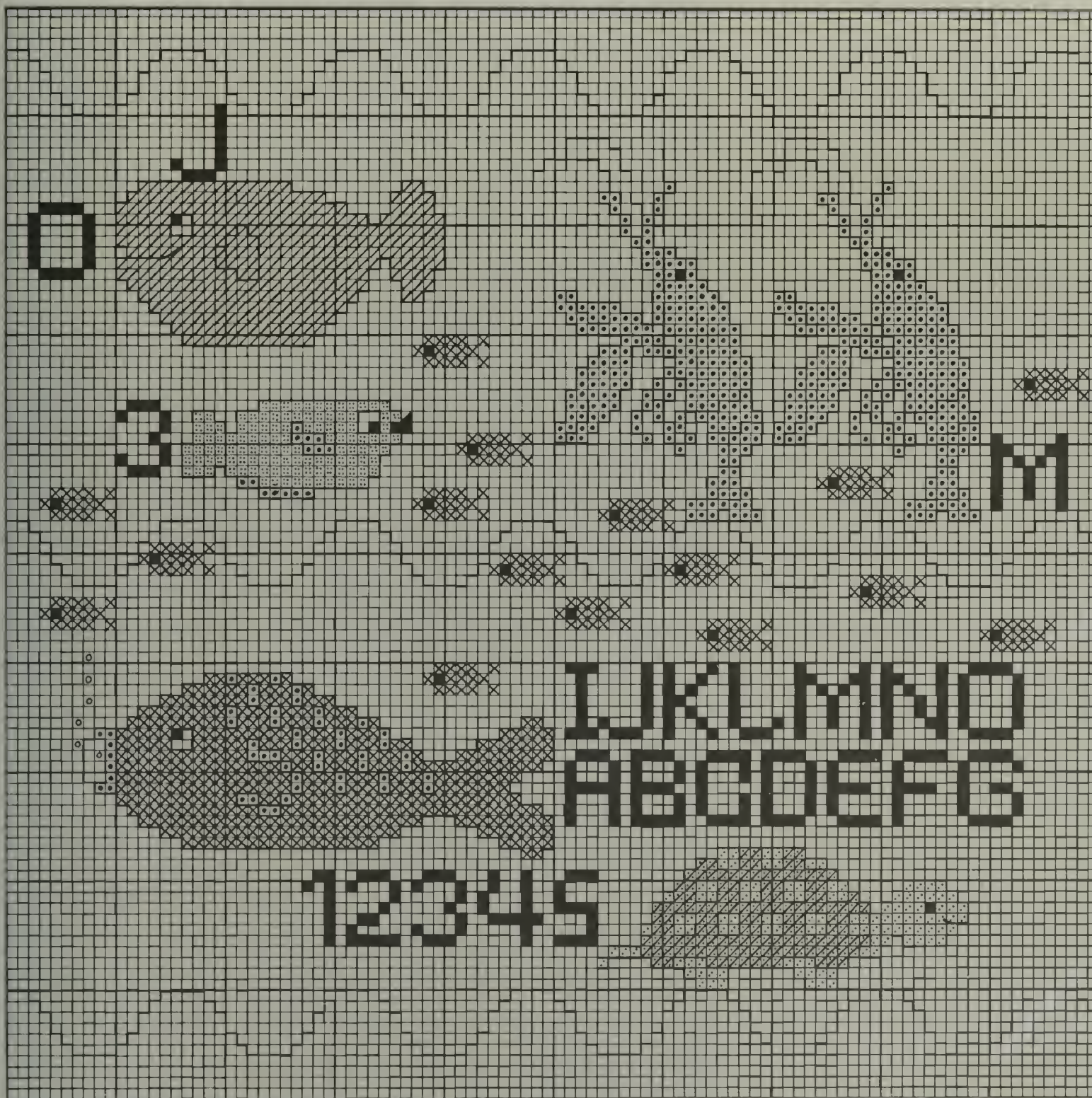
Color key:

Paterna Persian wool

- ◼ Red Orange, 958
- ◻ Dark Yellow Gold, Y40
- ✕ Very Light Burnt Orange, 434
- ✓ Burnt Orange, 424
- ◻ Burnt Orange, 424
- ◻ Very Light Orange, 454
- ✕ Light Red Orange, 968
- ◻ Eye, White, Blanc Neige
- ◼ Black, 310
- ◻ Background, Light Blue, 756

Outline stitch for legs, feet,
Very Light Orange, 454





Alice and the Gryphon joined the Mock Turtle on the rock. The Mock Turtle told Alice all about the sea school he had attended where they taught all the branches of Arithmetic: Ambition, Distraction, Ug-lification, and Derision. Tears rolled down his face as he told her they also learned Art, that is Drawl-ing, Stretching, and Faint-ing in Coils. She listened as they spoke of a Lobster Quadrille and sang a song about Turtle Soup. They were interrupted by a voice that shouted, "The trial is about to begin."

Suggested technique:

cross-stitch on Aida cloth

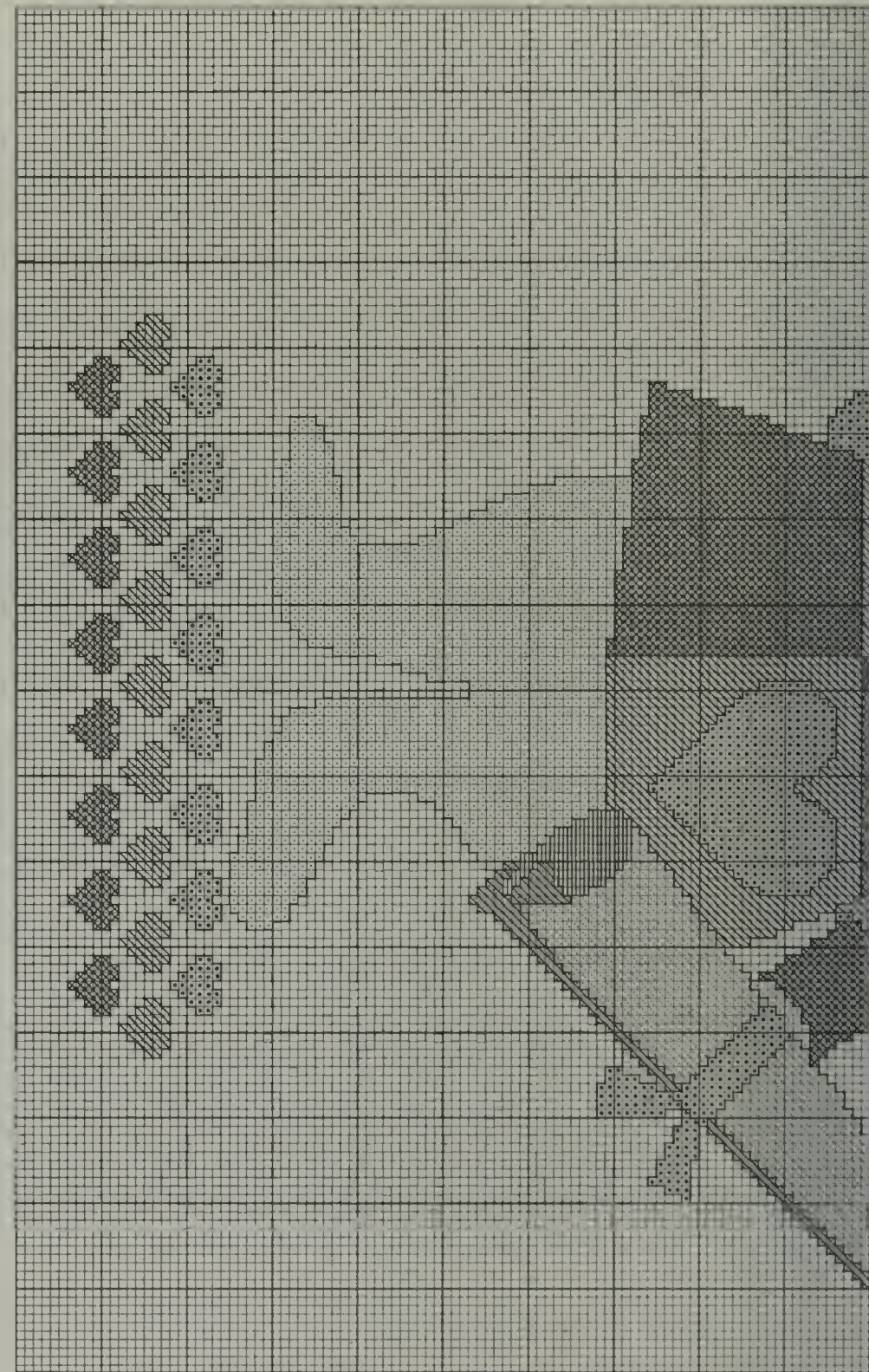
Color key:

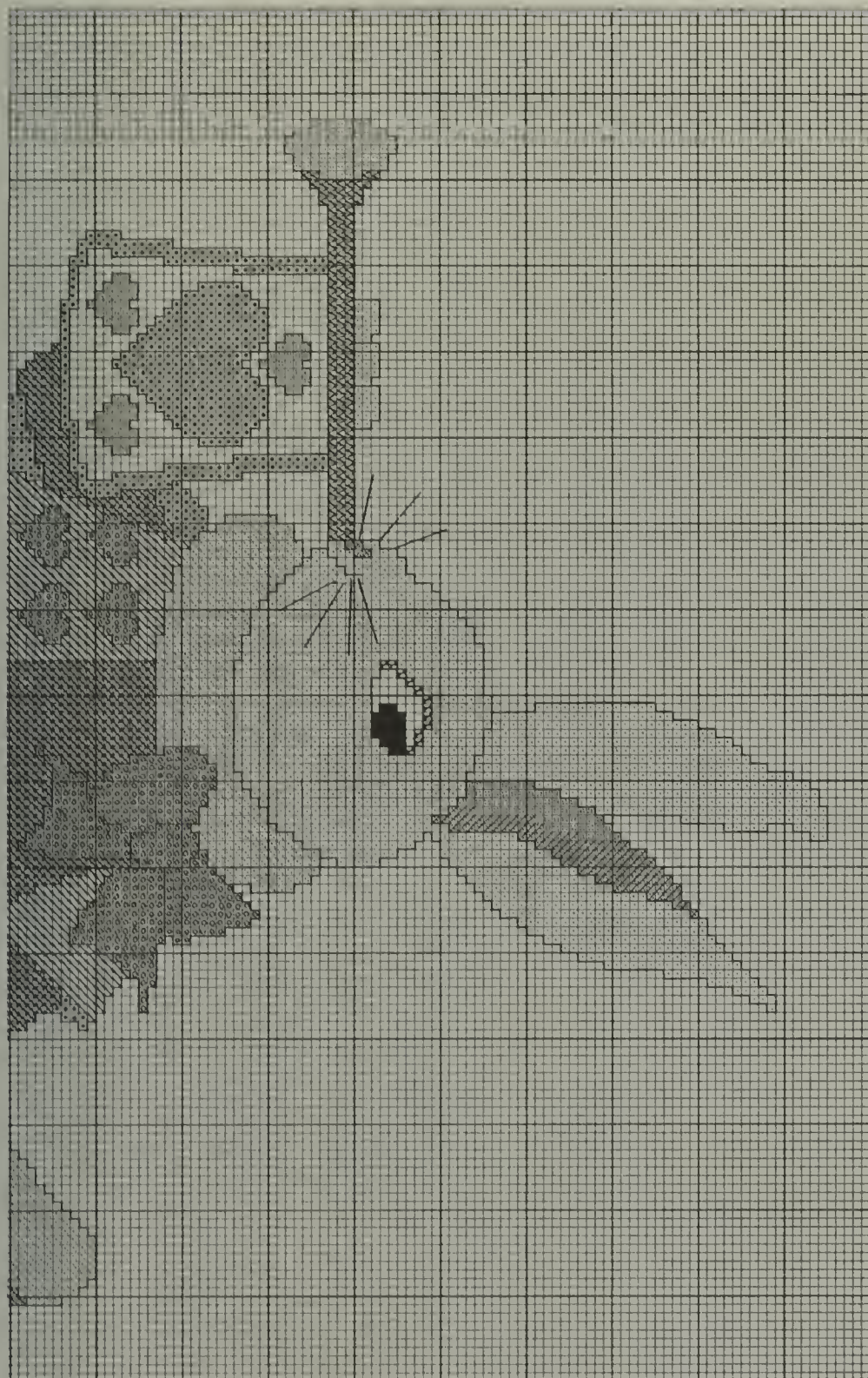
DMC 6-strand embroidery thread

- Dark Red, 349
- Black, 310
- ▧ Blue Green, 518
- ▨ Orange, 970
- ⊗ Dark Blue, 797
- ▩ Dark Yellow Green, 905
- ◊ Gold, 741
- △ Very Dark Gray Brown, 610
- ▤ Dark Orange, 608
- ▥ Purple, 552
- Mouth, eyes, White, Blanc Neige

Outline stitch for waves,
Dark Blue, 797

All other outline stitches,
French knots, Black, 310





The White Rabbit as the Court's Herald

"What trial?" inquired Alice. But the Gryphon pulled her along without answering her question. They hurried off to the trial.

Soon they came upon a court, where a great crowd was assembled. The White Rabbit was dressed up like a court's herald. The King and Queen of Hearts were sitting on thrones, and the King was wearing a judge's wig. Below them was the Knave of Hearts and some lawyers, or rather some parrots dressed up to look like lawyers, and a jury box.

Suggested technique:

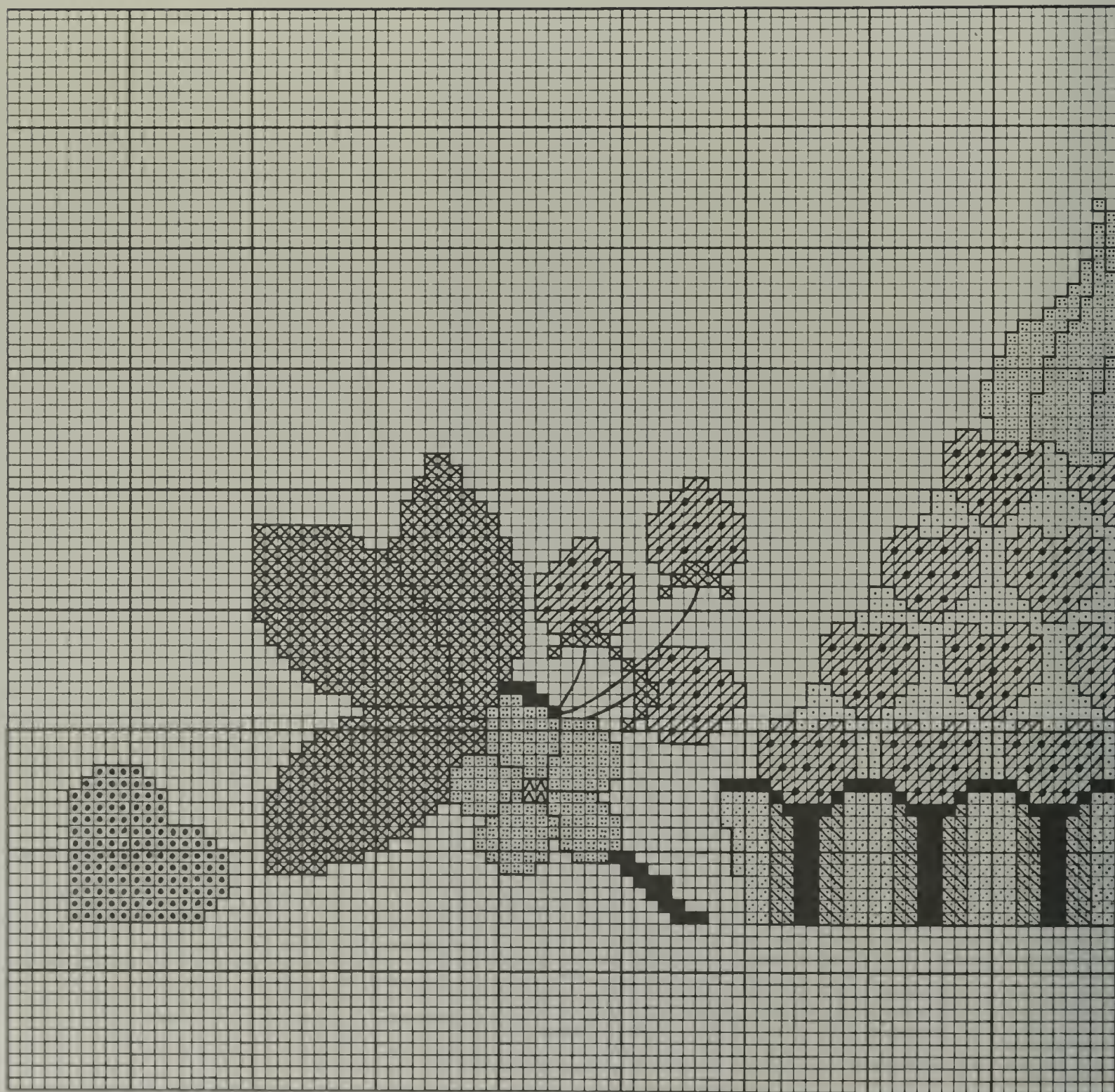
cross-stitch on Aida cloth

Color key:

DMC 6-strand embroidery thread

- Red, 666
- ▧ Red Violet, 718
- ▨ Purple, 552
- ◐ Gray Brown, 642
- ◑ Orange, 970
- White, Blanc Neige
- ▤ Gold Brown, 976
- ◒ Gold, 741
- ◓ Light Yellow, 726
- ▨ Dark Yellow, 742
- ▧ Yellow, 973
- Black, 310
- ▩ Dark Gray Brown, 611
- ◑ Dusty Rose, 223
- ▨ Light Pink, 776

Outline stitch for face,
fingers, whiskers, Black, 310





The White Rabbit blew his trumpet, and read from his parchment scroll:

"The Queen of Hearts,
she made some
tarts,
All on a summer
day:

The Knave of Hearts,
he stole those
tarts,
And took them quite
away!"

Suggested technique:

cross-stitch on Aida cloth

Color key:

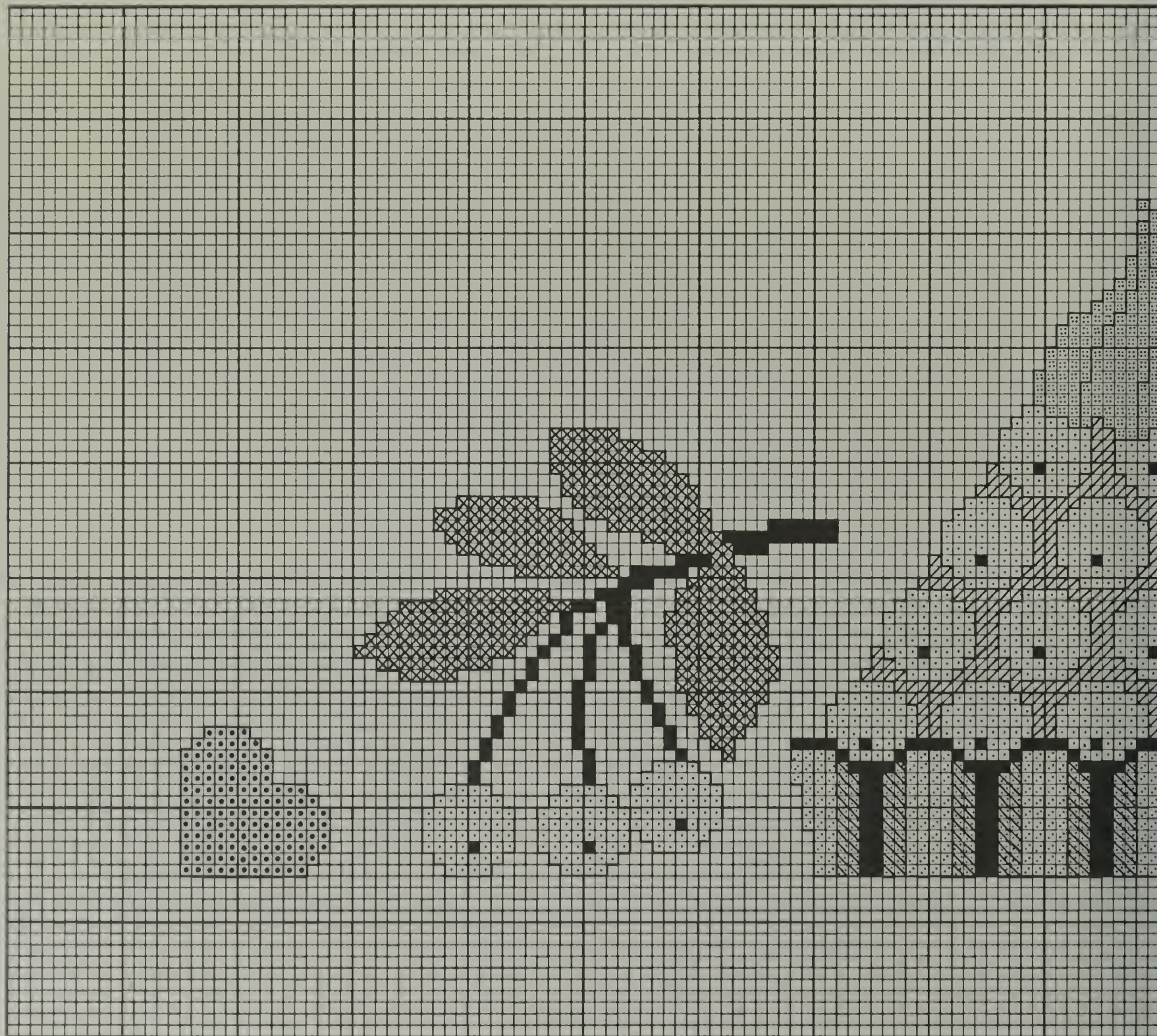
DMC 6-strand embroidery thread

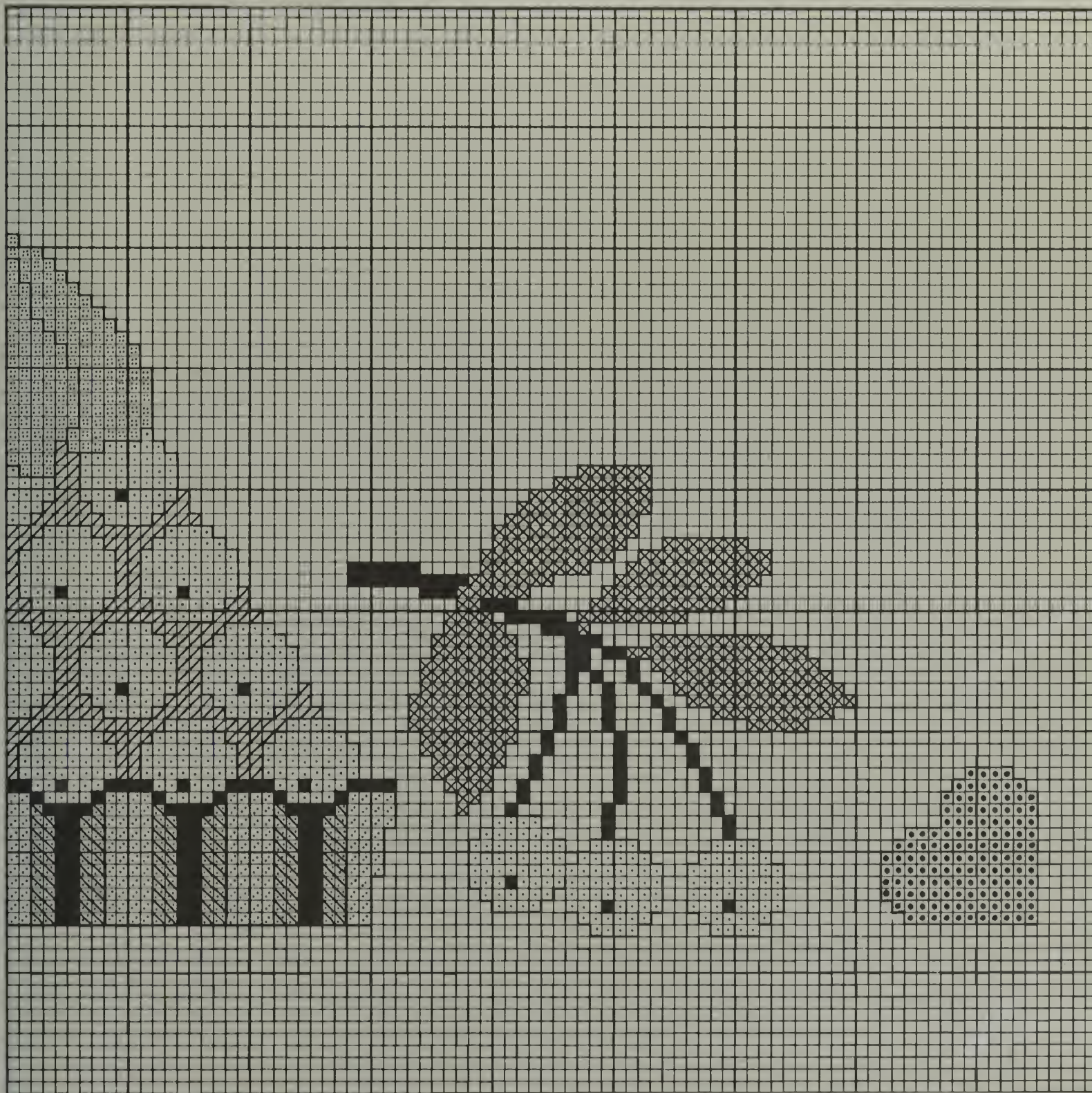
- ◼ Hearts, Red, 666
- ◻ Very Dark Pink, 600
- ◼ Red, 666
- ◻ Very Light Brown, 738
- ◼ Light Honey Brown, 437
- ◼ Crust, Light Brown, 435
- ◼ Light Yellow Green, 703
- ◻ Ecu, 746
- ◼ Yellow, 743

French knots in strawberries,
Pink, 603

Outline stitch for cream, flowers,
Yellow, 743

Outline stitch for strawberry
stems, leaves, Dark Green, 319





The Knave of Hearts is on trial for stealing some tarts, thought Alice. She looked around the court and recognized all the creatures she had met in Wonderland. Even Bill the Lizard was present at the trial as a juror.

Suggested technique:
cross-stitch on Aida cloth

Color key:
DMC 6-strand embroidery thread

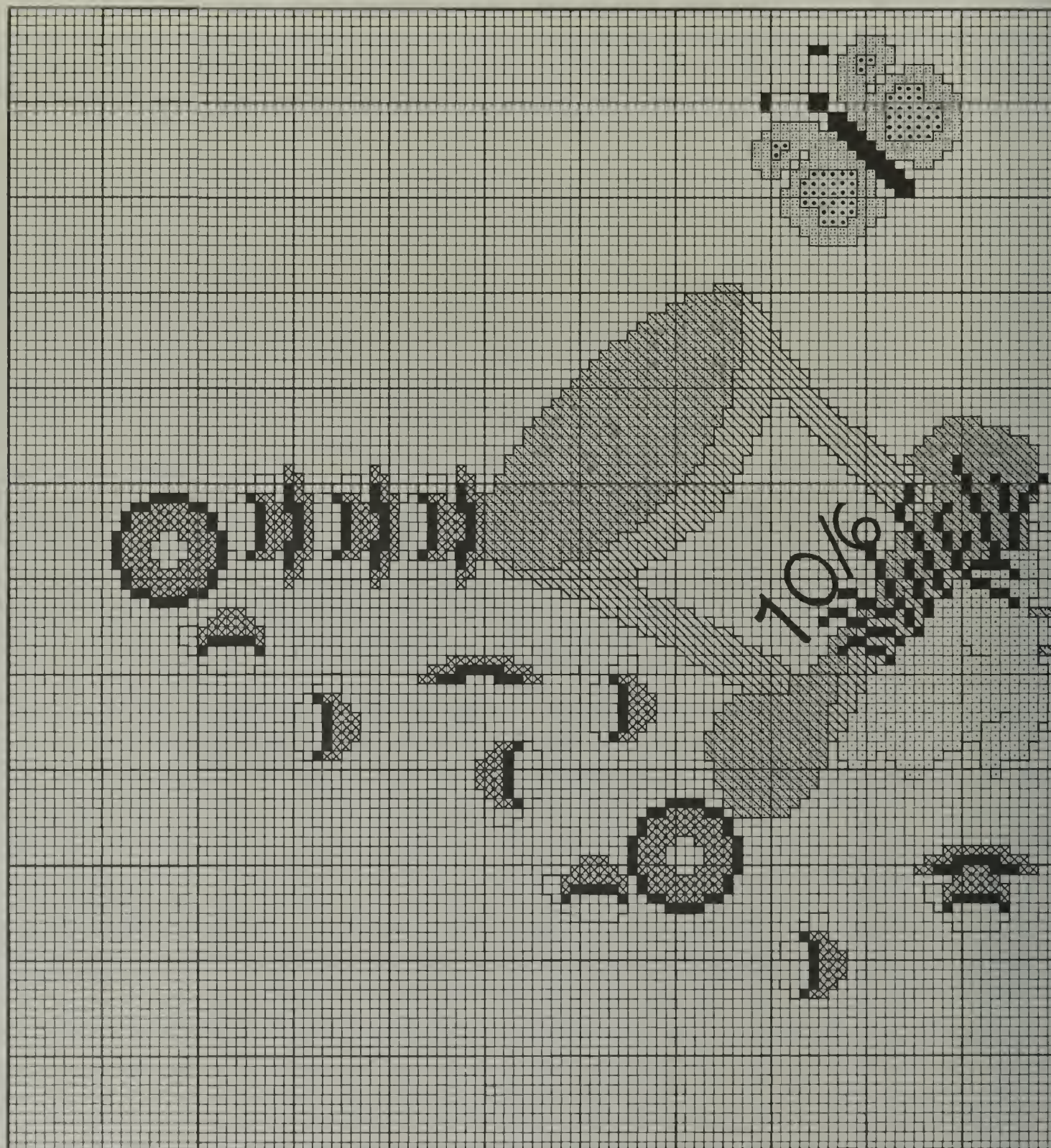
- Hearts, Red, 666
- Very Dark Pink, 600
- ▧ Red, 666
- ◡ Very Light Brown, 738
- ▨ Light Honey Brown, 437
- Crust, Light Brown, 435
- Cherry centers, Black, 310
- ⊗ Light Yellow Green, 703
- Cherry stems, Dark Green, 319
- ◻ Ecu, 746

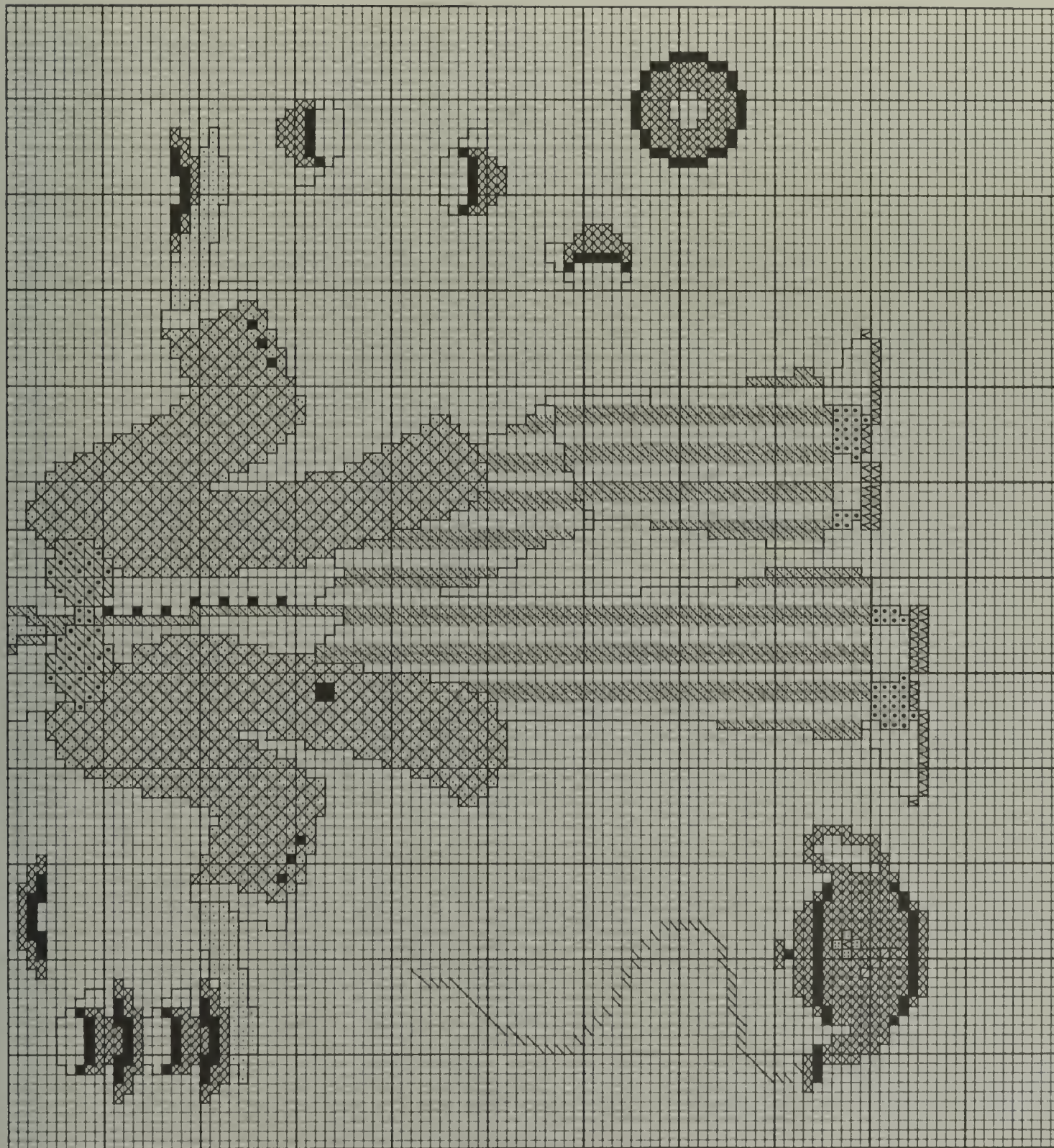
Outline stitch for cream,
Yellow, 743

The first witness was the Mad Hatter, who wouldn't take off his hat. The cook was the second witness, and Alice was startled to find that she was the third witness. She had begun to grow again, and when she stood up she knocked the jury box askew. She was asked to leave the court because she was "a mile high."

The King read from his book, "Rule Forty-Two. All persons more than a mile high to leave the court."

They all looked at Alice. She protested. The King shut his notebook and told the jury to consider its verdict. The Queen kept shouting, "Sentence first—verdict afterwards."





Suggested technique:

cross-stitch on Aida cloth

Color key:

DMC 6-strand embroidery thread

- Dark Blue, 797
- ⊗ Light Blue, 809
- White, Blanc Neige
- ▤ Light Green, 368
- ▥ Light Pink, 776
- △ Flower center,
Light Yellow, 726
- ◐ Red, 666
- ◑ Skin Tone, Pink, 951
- ▧ Tie, Orange, 947
- ▨ Purple, 552
- ▩ Dark Gray Brown, 611
- Hat, teacup steam,
Gray Brown, 642
- Shoes, Dark Orange, 608

Outline stitch for teacups,
teapot, clothes, Dark Blue, 797

Outline stitch for shoes,
letters in hat, Dark Blue, 797,
or Black, 310

Outline stitch for face, neck,
Coral, 351

"Stuff and nonsense!" said Alice loudly. "The idea of having the sentence first!"

"Hold your tongue!" said the Queen, turning purple.

"I won't!" said Alice.

"Off with her head!" shouted the Queen at the top of her voice. Nobody moved.

"Who cares for you?" said Alice. "You're nothing but a pack of cards!"

At this the whole pack rose up in the air and came flying down on her. She found herself lying on the river bank, with her head in the lap of her sister, who was brushing some leaves from her face.

Suggested technique:

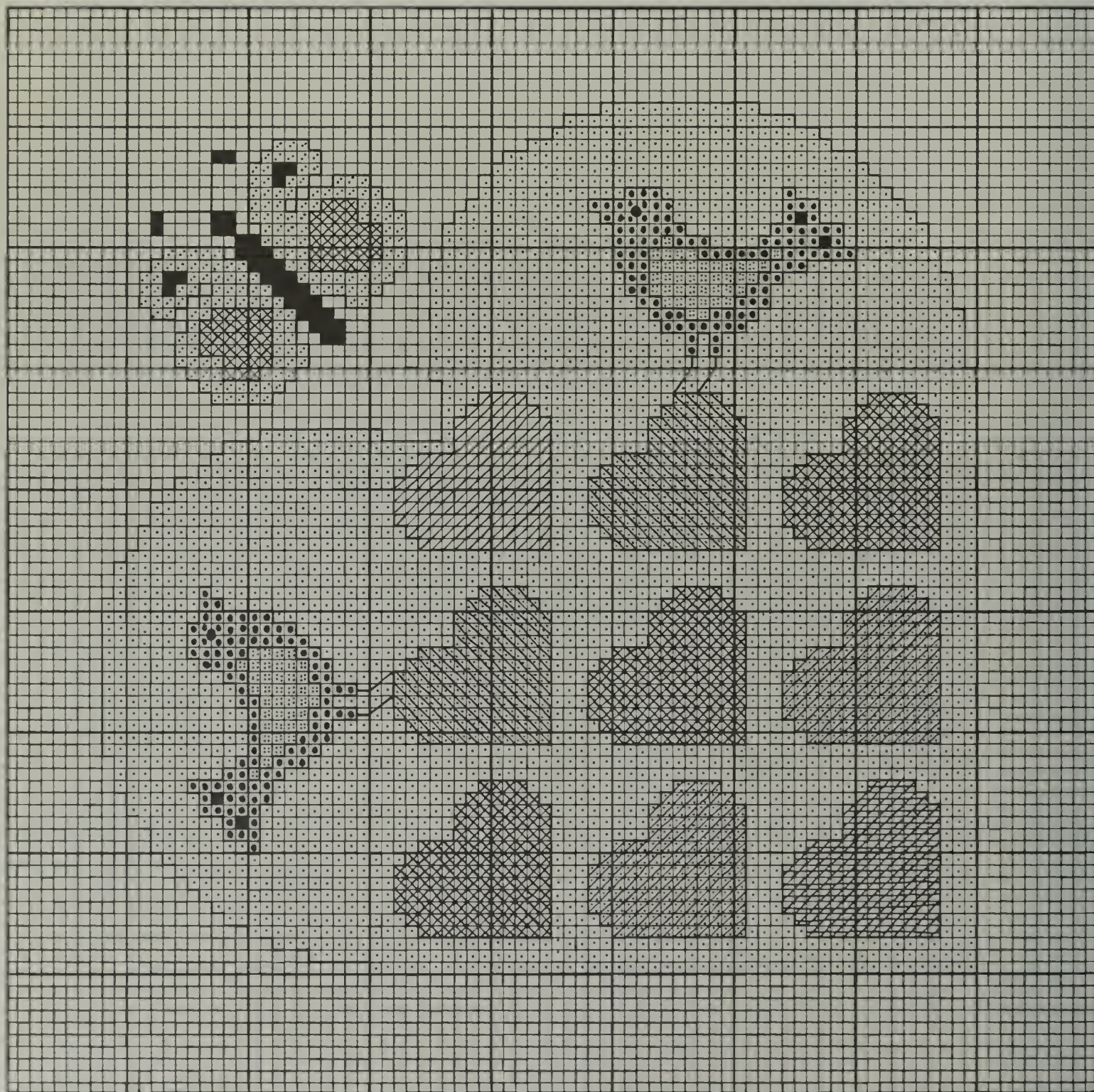
cross-stitch on Aida cloth

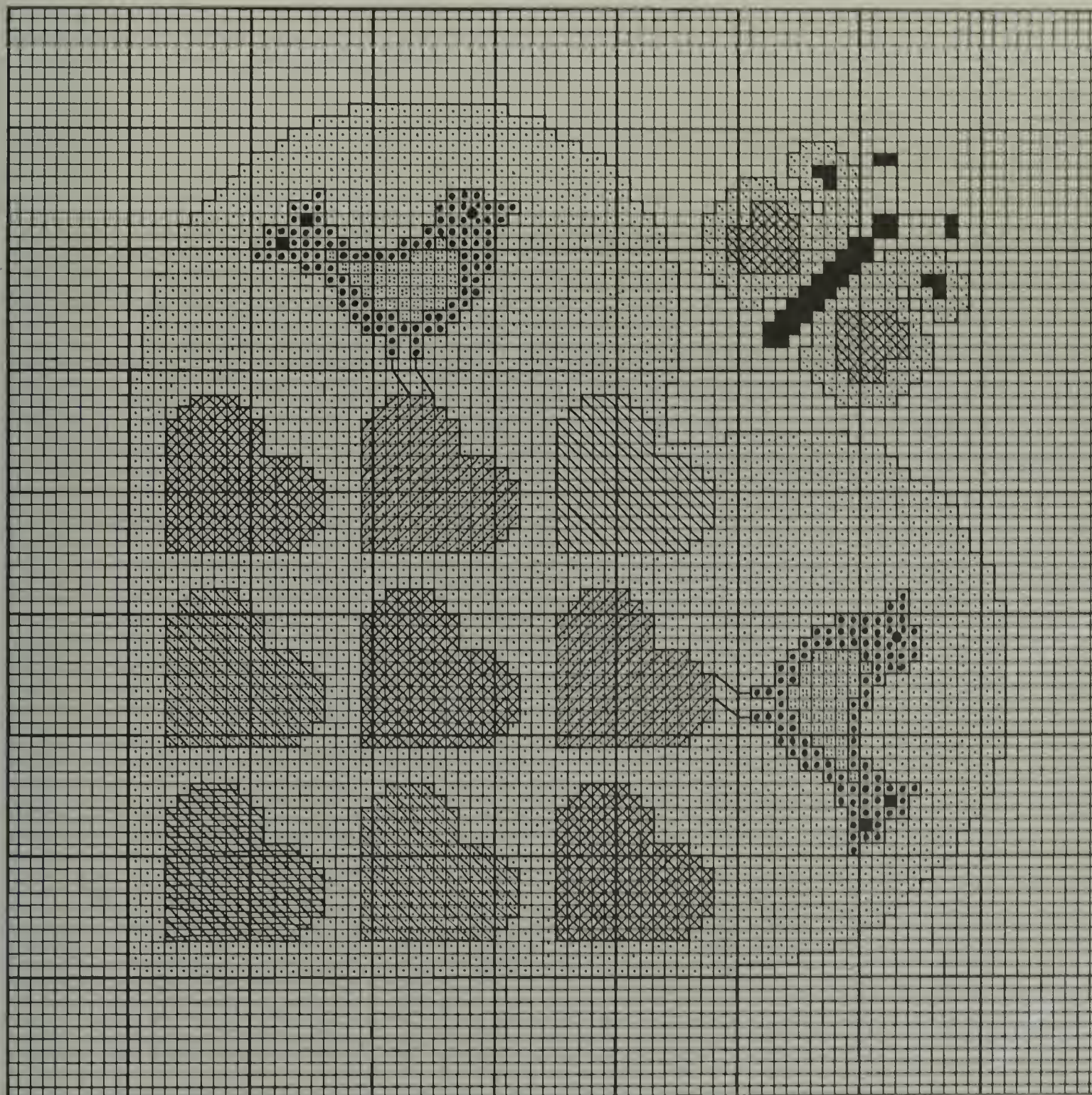
Color key:

DMC 6-strand embroidery thread

- ◻ Ecru, 746
- ◻ Gold, 741
- ◻ Orange, 947
- ◻ Red, 606
- ◻ Red Violet, 718
- ◻ Purple, 552
- ◻ Blue Green, 518
- ◻ Dark Blue Green, 517
- ◻ Dark Pink, 602
- ◼ Very Dark Blue Green, 336

Outline stitch for birds' legs,
butterfly's antennae,
French knot eye,
Very Dark Blue Green, 336





"Wake up, Alice dear," her sister said. "What a long sleep you've had!" "Oh, I've had such a curious dream," said Alice, and she told her sister all about the strange things that had happened to her in Wonderland.

Suggested technique:

cross-stitch on Aida cloth

Color key:

DMC 6 strand embroidery thread

- Ecu, 746
- ◻ Gold, 741
- ◻ Orange, 947
- ◻ Red, 606
- ◻ Red Violet, 718
- ◻ Purple, 552
- ◻ Blue Green, 518
- ◻ Dark Blue Green, 517
- ◻ Dark Pink, 602
- Very Dark Blue Green, 336

Outline stitch for birds' legs,
butterfly's antennae,
French knot eye,
Very Dark Blue Green, 336

Suggested technique:

cross-stitch on Aida cloth

Color key:

DMC 6-strand embroidery thread

Bird Border

■ Yellow, 973

French knot eye, feet,
Black, 310

Butterfly Border

■ Red, 666

■ Light Pink, 776

■ Orange, 970

■ Purple, 552

Outline stitch for antennae,
Purple, 552

Teacup Border

■ Dark Blue, 797

■ Light Blue, 809

■ White, Blanc Neige

Outline stitch for teacup,
Dark Blue, 797

Knife and Fork Border

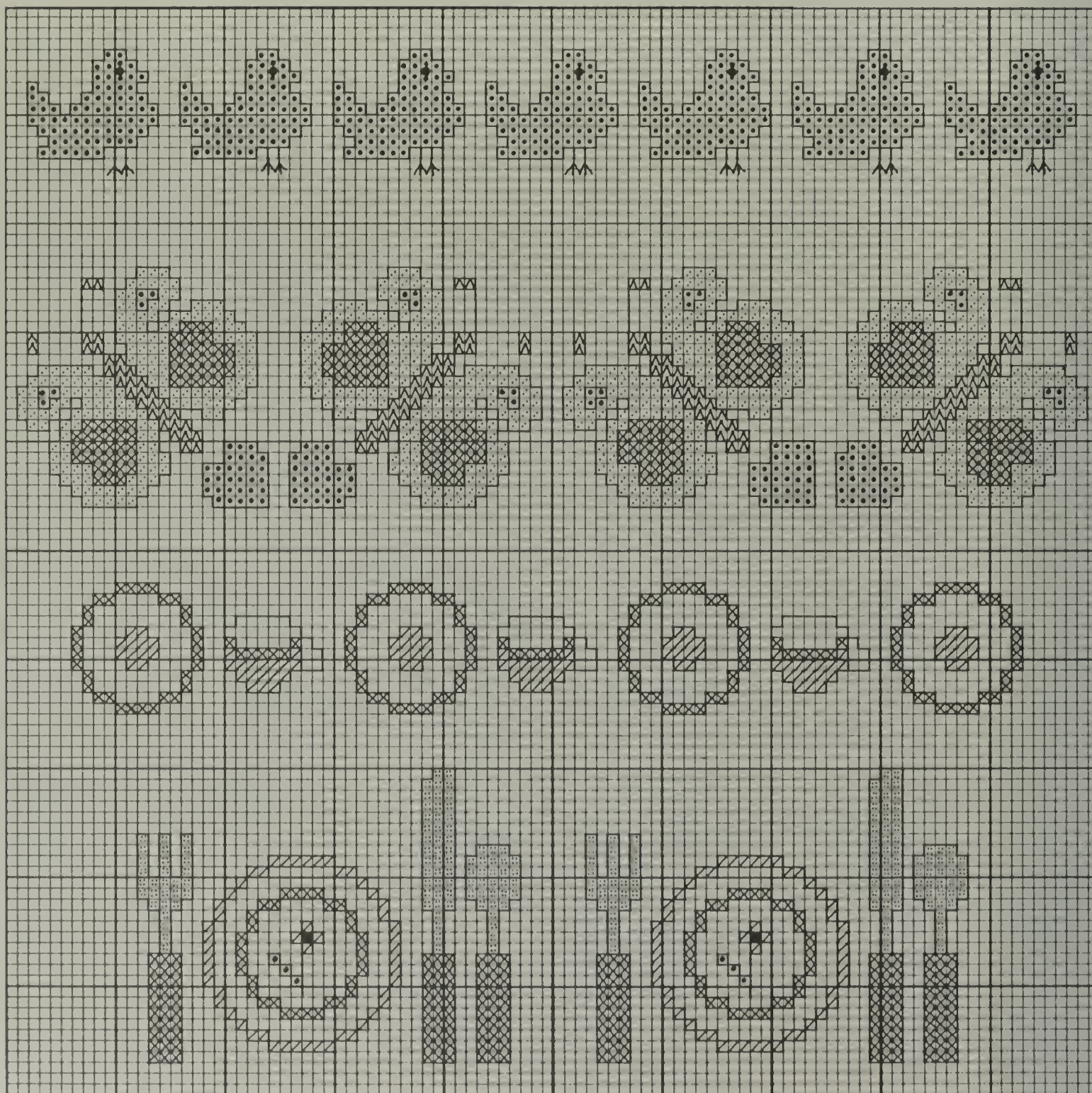
■ Light Blue, 809

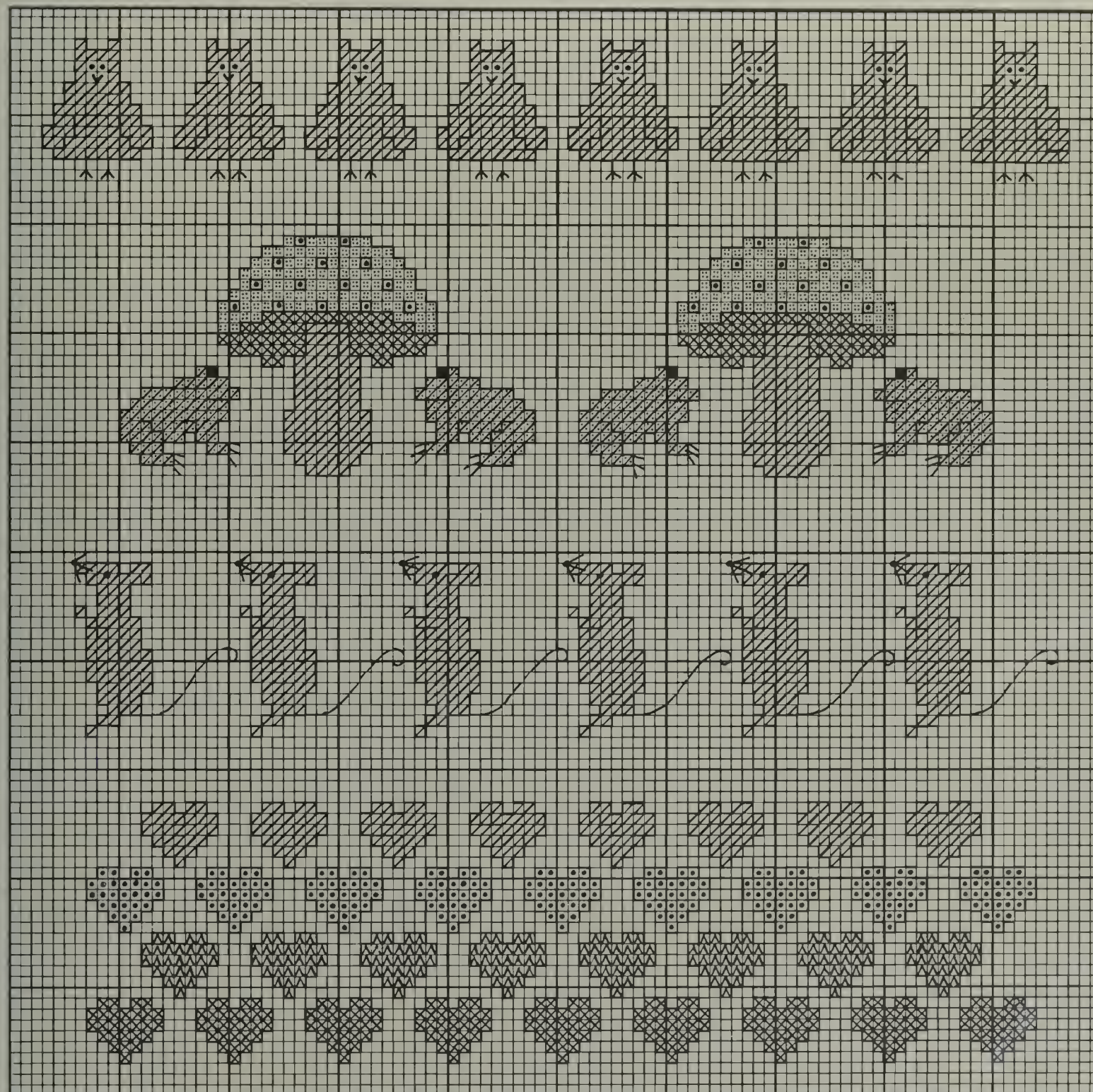
■ Dark Blue, 797

■ Light Green, 368

■ White, Blanc Neige

■ Light Gold Brown, 977





And so ends the story of
Alice's adventures in
Wonderland.

Owl Border

▧ Gray Blue, 793

French knot eye, mouth,
feet, Black, 310

Frog and Mushroom Border

▧ Dark Yellow Green, 905

▤ Red, 666

⊗ Red Violet, 718

▧ Purple, 552

● Orange, 970

Eye, outline stitch for frog,
Black, 310

Mouse Border

▧ Gray Blue, 793

Eye, whiskers, tail, Black, 310

Hearts Border

▧ Orange, 970

● Red, 666

▧ Red Violet, 718

⊗ Purple, 552

The Projects

The instructions for making all the projects shown in color (except the latch-hooked rug, the child's sweater, and the doll's pinafore) are given on the following pages. As you look through these projects, keep the following suggestions in mind.

It is especially rewarding to wear a garment that has been decorated with beautiful handiwork. Many of you probably remember a favorite piece of childhood clothing, hand stitched by someone special, and it is always nice to wear clothes that have a personal touch. It makes sense, then, to apply your needlework skills to clothing. After all, most people who love to do needlework and have spent some time at it have already made more wall pieces than a house or apartment can accommodate. It would be much more rewarding to make a garment for yourself, or to remember a child you love or a person who is dear to you with a special toy or piece of clothing.

This may sound like a delightful prospect but a difficult task—especially if you are a beginner. Don't despair too quickly, though. The following projects are arranged in order of increasing difficulty and you can gain confidence in your technique by starting with the delightful Pigeon in Her Nest pillow or the Stuffed Dormouse toy before you tackle the clothing projects.

Alice in Stitches includes complete instructions for making a girl's dress and an adult's vest. Both garments are embroidered with a cross-stitched design. But these are not the only pieces

of clothing you can make from the patterns in this book. There are endless possibilities for cross-stitching on clothing. The illustrations show sketches of four different children's garments adorned with designs from *Alice in Stitches*. Each garment was taken directly from a Vogue pattern.

To create your own special piece of clothing, begin by choosing a cross-stitch design that pleases you. Then find a suitable clothing pattern. Look for a pattern that has an uncut area of cloth large enough to accommodate the cross-stitch design. This is not as difficult as you may think. A garment made from almost any pattern can be decorated with needlework in some way, and there are many patterns for both adults and children that are specifically designed for needlework. You can also substitute a needlework design of your own choice for the designs given here. Use the instructions in "An Alice Dress for a Little Girl" and "An Adult's Vest with a Heart Design" as guidelines, and carefully think your project through before you begin. The most important task is to match the size of the pattern piece on which you wish to embroider with the size of the completed cross-stitching. You can stitch the design directly on a pattern piece cut from Aida cloth, as is done in the Alice dress, or you can stitch the design on a rectangular piece of Aida cloth and appliqué it to the finished garment. Instructions for appliqué are given in the "Adult's Vest with a Heart Design" and in the "Pillowcases with Mouse and Owl Borders" projects.

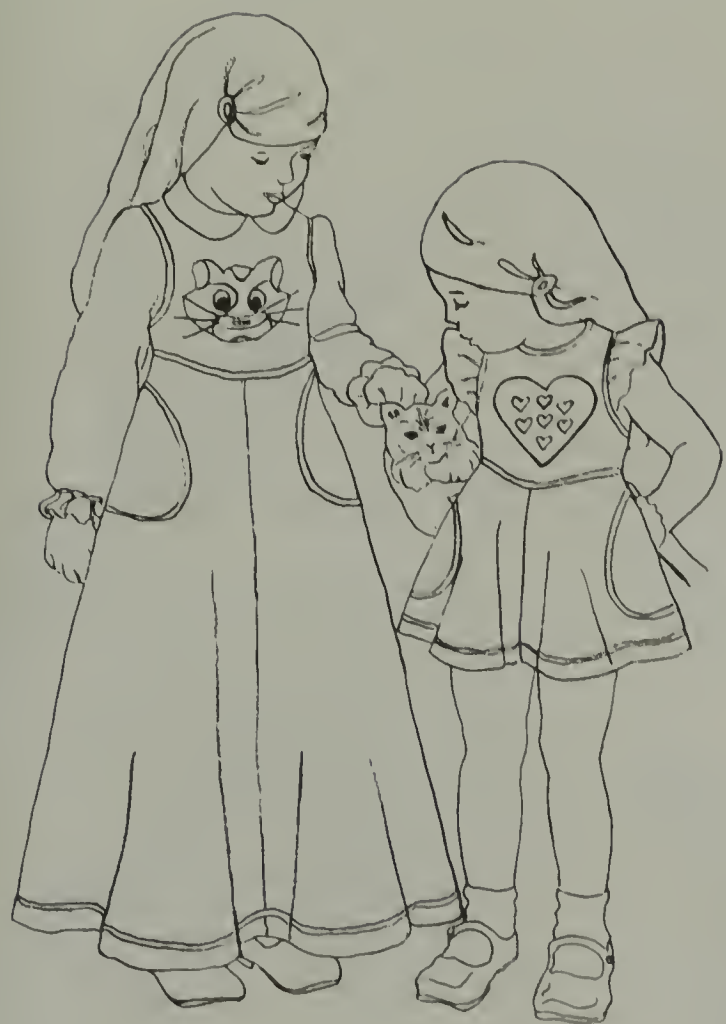
If you are not a seamstress, you can have the garment made by a profes-

sional dressmaker. Or you can purchase a ready-made garment and appliqué the cross-stitched design to it.

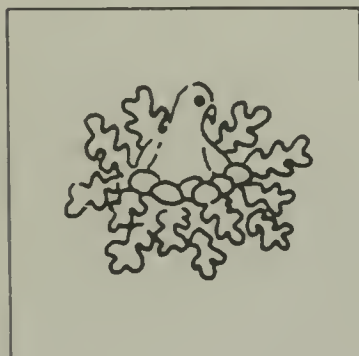
Choose a fabric that has the proper weight for the pattern you are using. Fabric recommendations are printed on the back of every commercial pattern. The weight and texture of the fabric are just as important to the finished piece of clothing as the fabric's color and design. Ask a dressmaker's advice when choosing the fabric if you are uncertain. A plainly woven, solid-colored cotton or gingham fabric is best for your first project. It may be difficult to successfully combine needlework with a printed fabric or a fabric with other surface variations. A good solution is to work the cross-stitch design on Aida cloth, then take it to a fabric store and see how it works with various prints until you find one that looks attractive with it.

It is not always necessary to use Aida cloth for these projects, but until you gain some experience with other fabrics, I recommend the Aida cloth because of its lighter weight and pliability.

Lastly, have confidence in your own abilities—and don't be discouraged by mistakes. The experts have learned, and continue to learn, from making mistakes. As you read on through this project section, keep in mind how you can combine your own design abilities and sewing skills to make beautiful projects.



A Pigeon in Her Nest Pillow



Pattern, page 38
Color Plate 4

This is an easy project. If you prefer, you can have the design professionally made up into a pillow at a needlework store.

Materials

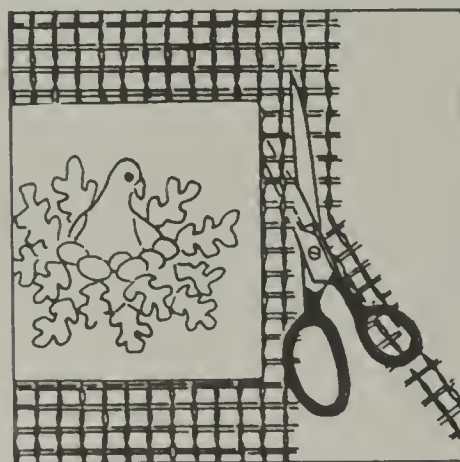
- One 16 x 16 inch piece of interlock canvas, 10 mesh to the inch
- Paterna Persian wool in each of the following colors and quantities: 1 length White, 001; ½ skein Light Gray, 166; 1 skein Light Aqua Blue, 765; ½ skein Dark Yellow Green, 545; 1 skein Olive Green, 510; 6 lengths Dark Yellow Gold, Y40; 6 lengths Ocher, 447; 6 lengths Dark Brown, 104; 1 length Pink Skin Tone, 870; 1 length Skin Tone, 287; 1 length Very Dark Blue, 334
- DMC 6-strand embroidery thread, 1 skein Gray, 414
- #18 tapestry needle; pair of small, sharp scissors; storage container; ruler; roll of ½-inch-wide masking tape; waterproof marker
- Blocking materials, as listed on page 24

- ¾ yard blue or brown velveteen or corduroy fabric to match either Light Aqua Blue, 765, or Olive Green, 510
- 7-inch zipper to match the fabric
- 1 ½ yards soft cording #30
- 12 x 12 inch muslin pillow filled with down or Dacron
- Sewing machine with zipper foot; straight pins; sewing needle; spool of thread to match the fabric; tailor's chalk; pair of sharp cutting shears; iron

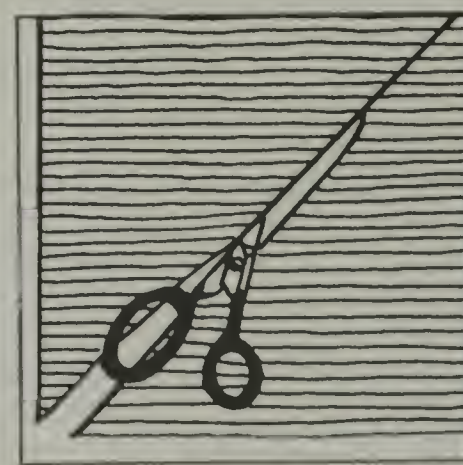
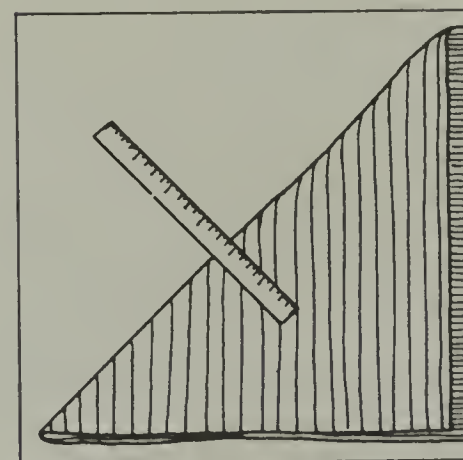
Instructions

Step 1: Stitch the design by following the instructions for stitching a pattern in needlepoint given in Basic Project 2 beginning on page 22. Wash and block the finished piece following the blocking instructions on page 24.

Step 2: Trim the edges of exposed canvas to 1 inch on all sides of the design. Pin the canvas to the fabric, making sure the fabric is square with the canvas. Now cut a piece of fabric exactly the same size as the canvas. Remove the pins, and set the two pieces aside.

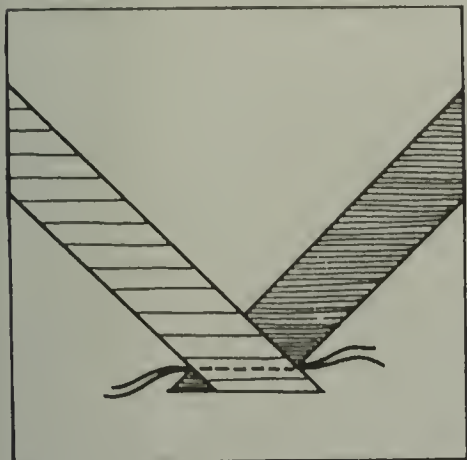


Step 3: To make the piping, cut bias strips of fabric 3 inches wide and at least 22 inches long. To do this, fold the remaining fabric on the diagonal (A), crease it with a ruler, and carefully cut along the crease line (B). With the ruler and tailor's chalk, measure in 3 inches from the cut edge of the fabric and make a mark. Do this at four different intervals, and connect the marks by drawing a straight line through them with the chalk. Cut the fabric along the chalk lines.

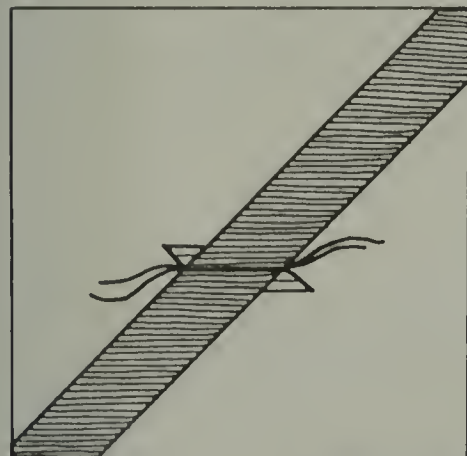


Step 4: Cut two of these strips at least 22 inches long. Sew the ends together (right sides facing each other) to

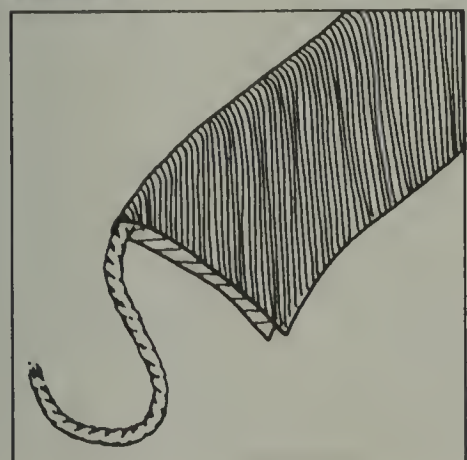
form one strip 40 inches long by 3 inches wide (A). Press the seam open (B). Cut an equal length of cording. Fold the bias strip, right side out, over the length of soft cording (C). Using the



A



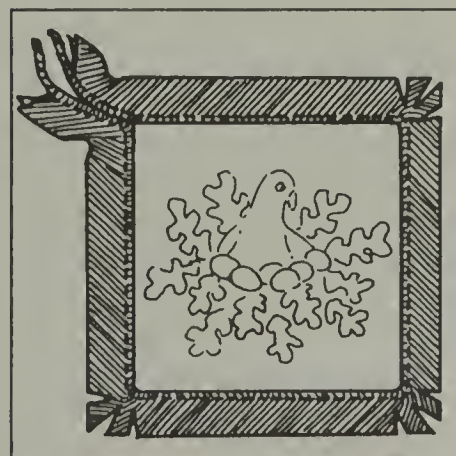
B



C

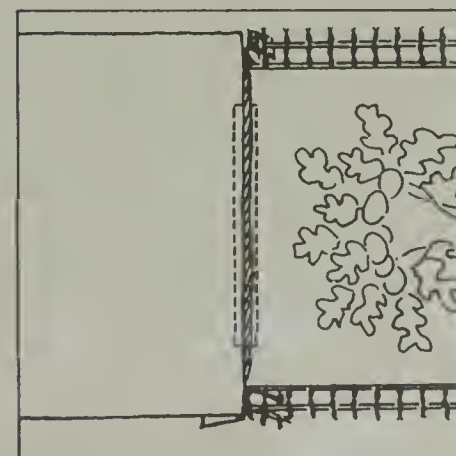
zipper foot and the basting setting on your sewing machine, stitch the fabric as close to the cording as possible without catching the cording in the stitching. The resulting strip of fabric-covered soft cording is called piping.

Step 5: Beginning in a corner, pin the piping to the right side of the needlepoint canvas, so the machine stitching along the cording aligns perfectly with the edge of the needlepoint stitches. Begin by extending a 2-inch length of piping beyond the corner. Take your time, work very carefully to insure that the piping is straight, and your finished pillow will look professional. Clip the cut edge of the piping almost to the stitching line three or four times as you round each corner. Try to use the same amount of piping around each corner. When you reach the corner where you began, cut away all but 2 inches of piping, and again allow a 2-inch length to extend beyond the corner. Baste the piping in place by hand, and with the sewing machine still set on the basting stitch, sew the piping to the canvas. Remove the pins. Turn the piping away from the



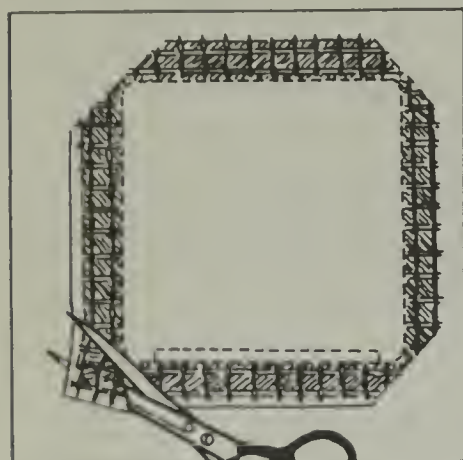
canvas and check to be sure it is neatly in place. There should be no exposed canvas peeping out between the needlepoint stitching and the piping. If necessary, rip out the machine stitching and resew the piping.

Step 6: Take the piece of fabric cut in Step 2, and pin and baste it by hand to the canvas. Baste along one side only, with the right sides together. Then machine baste along the line of previous machine stitching on the basted side of the pillow. This line of stitching will show only on the canvas side. Remove the pins, and press the seam open. Sew the zipper into this seam following the instructions on the zipper package for a center opening (A). Open the zipper, so you will be able to turn the pillow inside out after you sew up the remaining seams. Now pin the three unstitched sides of the pillow together. Change the stitch length on the sewing machine back to the normal setting and, beginning at one end of the zipper, sew all around the pillow to the other end of the zipper. As you sew, follow the line of stitching along the piping on the canvas side. Trim the



A

seam allowances to $\frac{1}{8}$ inch, making a diagonal cut at the corners of the pillow (clipping them if necessary) and trimming away the excess piping (B). Press the seam allowances open on the wrong side. Turn the pillow cover inside out and insert the muslin pillow. Close the zipper, and your pillow project is completed.



A Stuffed Dormouse Toy



Pattern, page 50
Color Plate 10

This project will make a wonderful toy for a child.

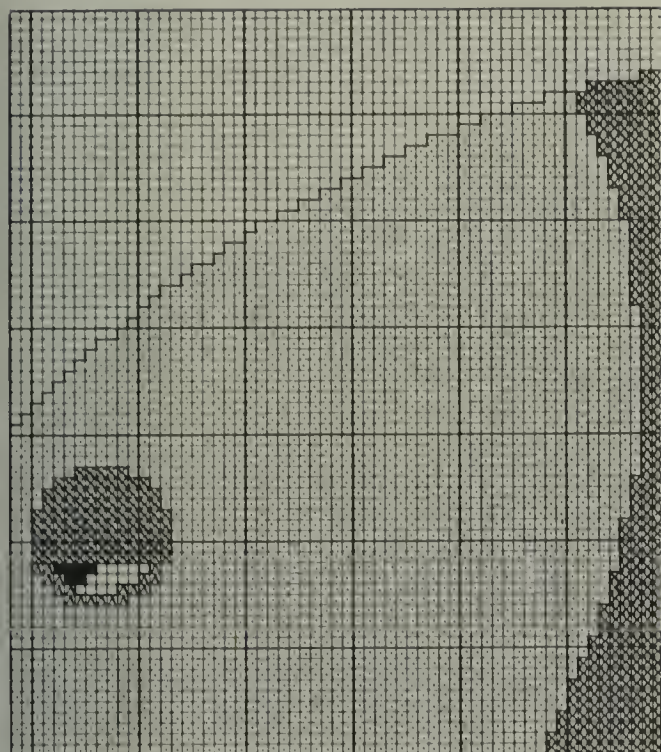
Materials

- One 14 x 24 inch piece of interlock canvas, 10 mesh to the inch, and another 14 x 6 inch piece of interlock canvas for the ears
- DMC tapestry wool in each of the following colors and quantities: 1 skein White; 1 skein Black, 1 skein Blue, 7313; 1 skein Pink, 7202; 11 skeins Gray Brown, 7390; 7 skeins Brown, 7525
- #18 tapestry needle; pair of small, sharp scissors; storage container; ruler; roll of $\frac{1}{2}$ -inch-wide masking tape; waterproof marker
- Blocking materials, as listed on page 24
- $\frac{1}{2}$ yard brown velveteen or corduroy fabric to match either Gray Brown, 7390, or Brown, 7525
- Dacron pillow filling
- 1 foot soft cording
- Sewing machine; straight pins; sewing needle; spool of thread to match fabric; tailor's chalk; pair of sharp cutting shears; iron

Instructions

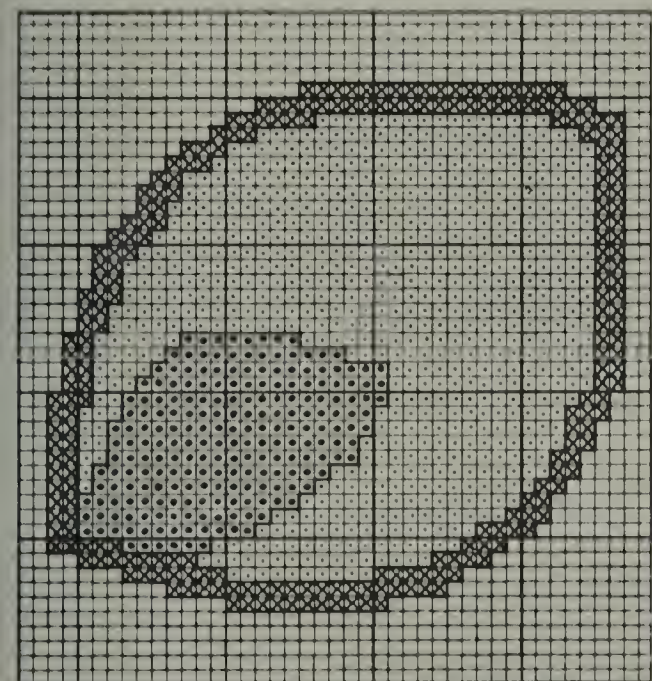
Step 1: Stitch the Dormouse following the instructions for stitching a pattern in needlepoint given in Basic Project 2 beginning on page 22, but eliminate the Dormouse's ear from your canvas. (Illustration A shows the section of the pattern graph without the ear.) Use this instead of the section of the pattern graph containing the ear. On the second piece of canvas, stitch a right and a left ear. The diagram for the left ear is given in Illustration B. Wash and block the finished pieces following the instructions for blocking, page 24. These instructions make a Dormouse with only one needlepointed side. If you would like to work both sides in needlepoint, draw the outline of the Dormouse on 10-squares-to-the-inch graph paper. Tape the graph paper on a windowpane with strong light coming through it, and redraw the outline (now visible) on the other side of the graph paper. This will form the pattern for the back side of the mouse. You can also reverse the Dormouse pattern with a photoprint. To stitch the second side you will need an additional piece of interlock canvas, 14 x 24 inches, and an additional 11 skeins of Gray Brown, 7390, and 7 skeins of Brown, 7525. The fabric requirement is $\frac{1}{4}$ yard.

Step 2: Trim the edges of exposed canvas to 1 inch around the mouse figure, and to $\frac{1}{2}$ inch around each ear. Machine stitch around the very edge of the needlepoint stitching. Pin the Dormouse to the fabric with the right sides together, aligning the threads of the canvas with the straight



A

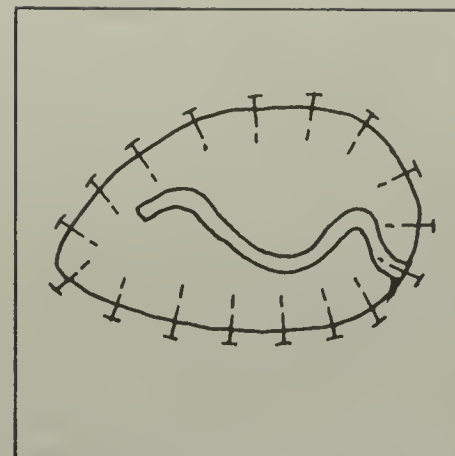
B



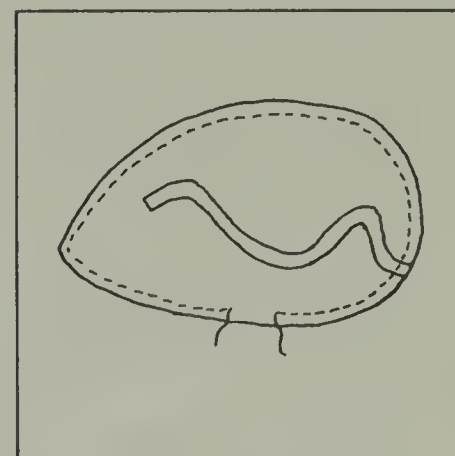
grain of the fabric. Do the same with the ears. Cut pieces of fabric exactly the same size as the needlepoint pieces of the Dormouse's body and each of his ears. Unpin, and set these pieces aside.

Step 3: To make the tail of the Dormouse, cut from the remaining piece of fabric a bias strip that is 2½ inches wide and 12 inches long. Fold the fabric on the diagonal, crease it with the ruler, and carefully cut along the fold line. (See Step 3 of the pillow project on page 80.) With the wrong side out, fold the strip of fabric in half along the 12-inch edge and pin it. Machine stitch the entire length of the fabric ⅝ inch from the cut edge. Turn the fabric tube you have just made right side out. Your task will be simpler if you use the point of a knitting needle to push the fabric inside out. Ease it out the other end with your fingers. Now attach a large safety pin to one end of the cording; using the safety pin as a guide, now pull the cording through the fabric tube. Turn the edge of one end of the tube toward the inside, and hand stitch the end neatly together (catching the cording in spots as you sew). You have finished the tail.

Step 4: Pin the Dormouse's body to the matching piece of fabric, with the right sides facing each other. Slip the unfinished end of the tail in between the fabric and canvas, lining it up with the edges. The entire tail should be inside the body at this point (A). Pin the tail in place. Then, leaving a 3-inch opening along the bottom of the Dormouse, machine stitch the body together along the very edge of the



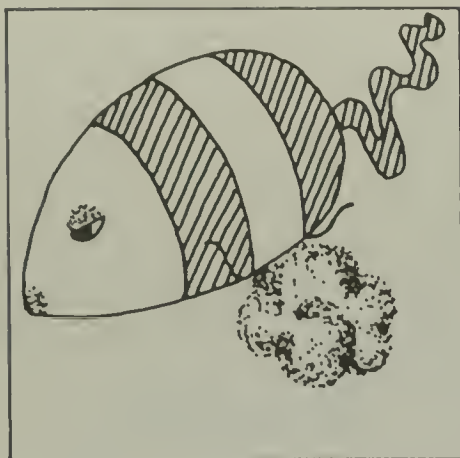
A



B

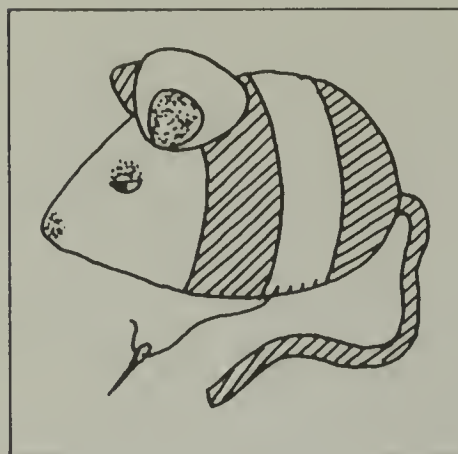
needlepoint stitches (B). (If you are stitching together two pieces of needlepoint canvas, this step must be done very carefully so the stripes on each side will line up at the seam.) Reinforce the machine stitching at each end of the opening by stitching it again. Remove the pins, clip the curves, and trim away the seam allowances to ¼ inch around the nose. Press open the seam allowances.

Step 5: Turn the mouse inside out. Push the nose out with a knitting needle. Stuff the Dormouse with Dacron fil-



C

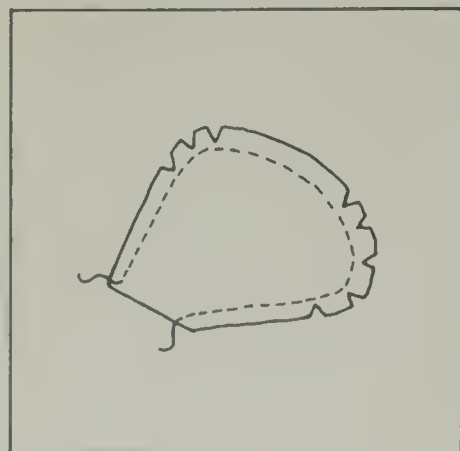
cloth while you iron. Turn the edges along the bottom of each ear to the inside and hand stitch the openings shut. Stitch the right ear to the Dormouse at the point indicated in Illustration B. Stitch the left ear to the other side of the Dormouse, and the project is finished.



B

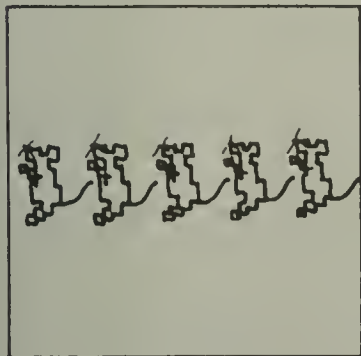
ling through the opening left in the bottom until he is very plump. Hand stitch the opening shut.

Step 6: Pin the ears to the matching pieces of cloth, right sides facing each other. Machine stitch the pieces of each ear together, leaving a 1-inch opening at the bottom (A). Remove the pins and trim the seam allowances to $\frac{1}{4}$ inch all around. Carefully clip the curves no deeper than $\frac{1}{8}$ inch. Turn the ears inside out. Shape the edges of the ears by pushing from the inside with a knitting needle. Steam press the ears, protecting them with a pressing



A

Pillowcases with Mouse and Owl Borders



Pattern, page 77
Color Plate 5

This is a very simple project. It is perfect for a beginner. You can finish this project in a short period of time, and hopefully you will then be inspired to tackle a more ambitious one. Any of the other borders can be substituted for the Mouse and Owl borders.

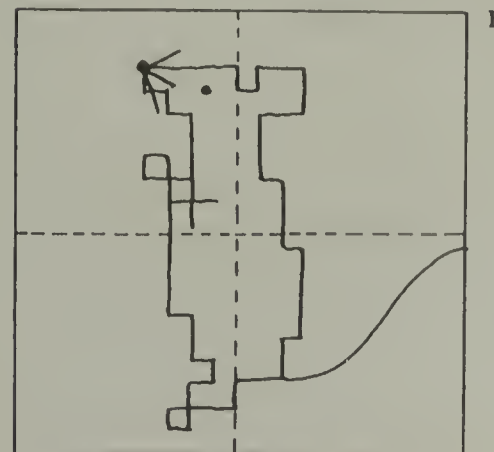
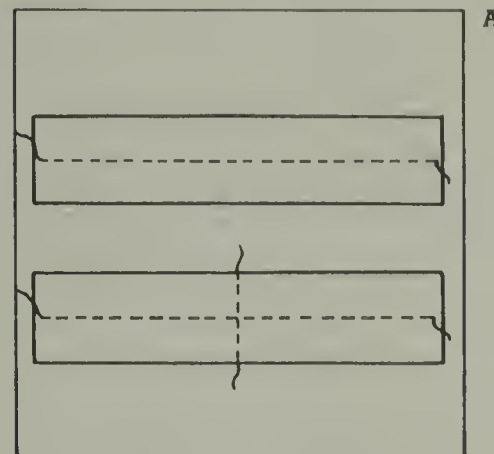
Materials

- Hardanger or Aida cloth, 11 squares to the inch, 6 x 23 inches for each pillowcase
- DMC 6-strand embroidery thread in each of the following colors and quantities: 1 skein Black, 310; 1 skein Gray Blue, 793, for each case
- #7 embroidery-crewel needle; pair of small, sharp scissors; storage container; ruler or tape measure; soft pencil; roll of ½-inch-wide masking tape
- Standard-sized pillowcases to match or blend with the colors of your cross-stitch cloth
- Straight pins; sewing needles; spools of thread to match fabric color; pair of sharp cutting shears; iron

Instructions

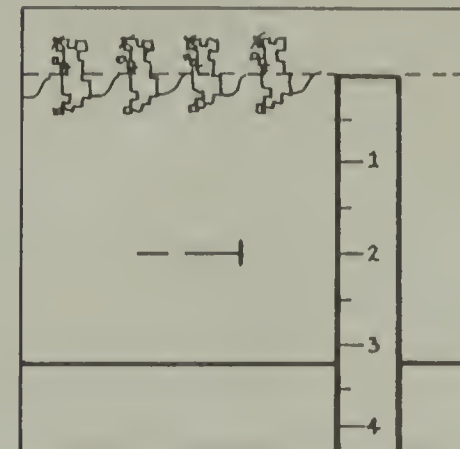
Step 1: Read through the instructions for stitching a pattern in cross-stitch given in Basic Project 1 beginning on page 19. For each pillowcase border you plan to stitch, follow the instructions below.

Step 2: Mark the horizontal and vertical center of the Aida cloth with a basting thread (A). Find the horizontal and vertical center of one of the elements in the border you have chosen to stitch. In this case, it is a mouse (B). Matching up the center of the cloth with the center of the mouse, stitch the center mouse. Following the pattern



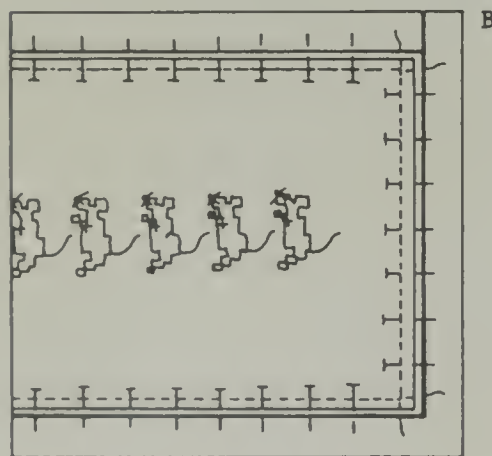
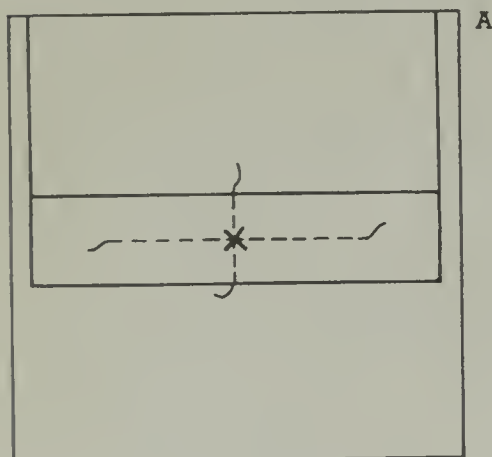
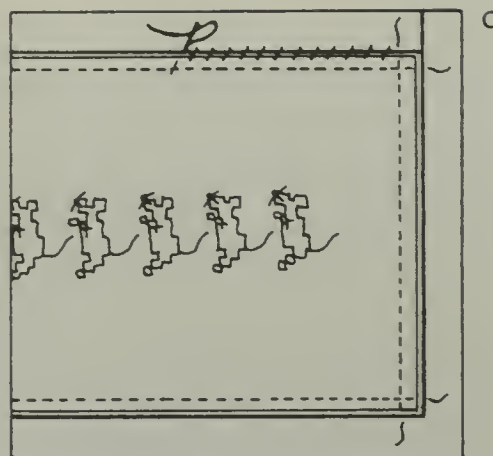
spacing, stitch five more mice to the right of the center mouse. Then stitch five mice to the left of the center mouse. If you choose owls, stitch seven owls to the right and seven owls to the left of the center owl. The cross stitched borders are now ready to be appliquéd to the pillowcases.

Step 3: From the horizontal center of a mouse, measure 2 inches up and down and mark these points with pins. With the right side of the cross-stitching facing you, sew a basting thread along the line of pins. Then pin one edge under along the grain of the fabric, and baste the hem in place. Remove the pins, and steam press the hem using a pressing cloth. Trim the hem to ½ inch from the stitching. Repeat with the other edge.



Step 4: The hemmed area on each flat side of a standard pillowcase is 4 x 20 inches. Determine the horizontal and vertical center of this area, and mark it with a basting thread X (A). Center the border horizontally on the hemmed area of the pillowcase, then

pin, baste, and press the side hems of the border in place along the right and left edges. Trim the hems to $\frac{1}{2}$ inch, and clip the extra fabric from the corners (not too close). If you have done your work carefully, the border will fit the hemmed area of the pillowcase perfectly. Pin the border to the pillowcase and baste it in place (B). Remove the pins. Now stitch each edge of the cloth to the pillowcase (C). Remove the basting threads, and your mouse-edged pillowcase is completed.



An Alice Dress for a Little Girl



Pattern, page 54
Color Plate 19

The cross-stitching in this project will take a considerable amount of time. You should allow several months to complete the project, unless you plan to work on it several hours a day. It took an accomplished cross-stitcher forty-eight hours to complete the Queen of Hearts shown in this book. Don't disappoint the child who is looking forward to her own Alice dress by promising a deadline you can't meet.

Materials

- 1 yard of 60-inch-wide white Aida cloth, 11 squares to the inch
- DMC 6-strand embroidery thread in each of the following colors and quantities: 3 skeins Dark Yellow Green, 905; 1 skein Gold, 741; 1 skein Orange, 970; 2 skeins Light Pink, 761; 2 skeins Skin Tone, 951; 4 skeins Red, 666; 2 skeins Red Violet, 718; 1 skein Purple, 552; 1 skein Honey Brown, 976; 1 skein White, Blanc Neige; 3 skeins Dark Blue, 797; 3 skeins Black, 310; 1 skein Dusty Rose, 223; 1 skein Pink, 603

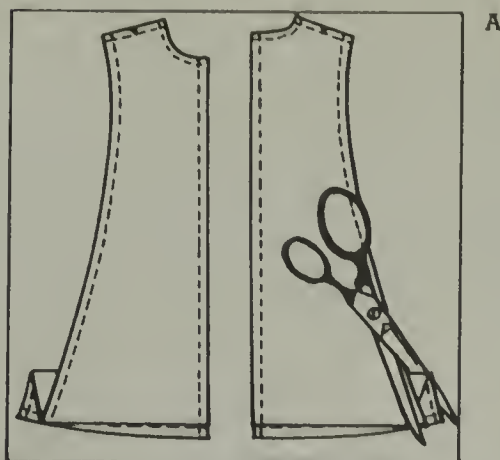
- #7 embroidery-crewel needle; pair of small, sharp scissors; storage container; ruler or tape measure; soft pencil; roll of ½-inch-wide masking tape; spool of dark thread for basting
- Vogue pattern # 1326 (for size 6)
- 2 yards solid blue cotton broadcloth, polished cotton, or good quality medium-weight cotton fabric, to match DMC color 79 (for size 6)
- One 14-inch blue neckline zipper to match the fabric; one package of blue seam binding; spool of blue thread to match the fabric
- 2 yards white cotton batiste (for size 6); 2 yards white grosgrain ribbon, ½ inch wide; spool of white thread; one hook and eye
- Sewing machine; straight pins; sewing needle; pair of sharp cutting shears; iron

Instructions

Step 1: Using Vogue pattern View A, sew the dress in blue cotton following the pattern instructions.

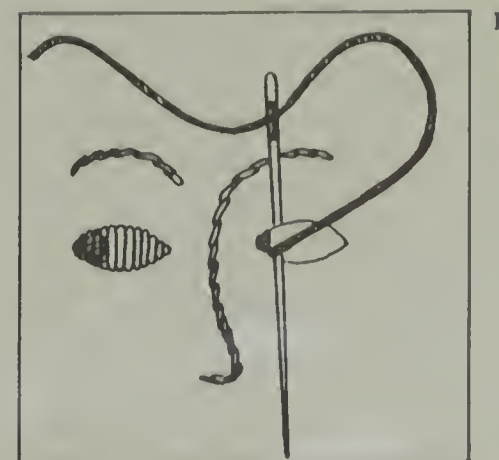
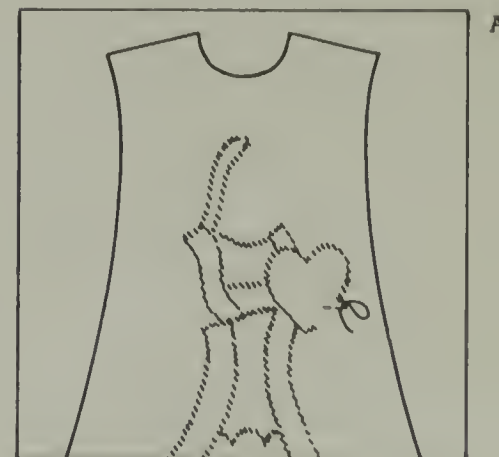
Step 2: Now get out pattern piece 24, Front F (Pinafore). Adjust the pattern piece along the line marked "lengthen or shorten here." The dotted hemline that is printed on the pattern along the bottom edge should fall 1½ inches above the bottom edge of the skirt on the completed dress. Remove the excess side-seam edge of the pinafore as illustrated (A). Lay the pattern pieces on the Aida cloth, aligning the straight grain of the fabric with the grain indications on the pattern. Pin the pattern in place on the Aida cloth, and

cut it out. Before removing the pattern from the fabric, indicate the waistline and the center front on the cloth with pins. Run a dark basting thread across the cut-out pattern piece through the waistline marked by one pin. Run a second dark basting thread through the center front marked by the second pin (B). The point at which the two basting threads cross will be the center point for the Queen of Hearts pattern.



Step 3: Read through the instructions for stitching a pattern in cross-stitch given in Basic Project 1 beginning on page 19. Add the heavy, darker lines

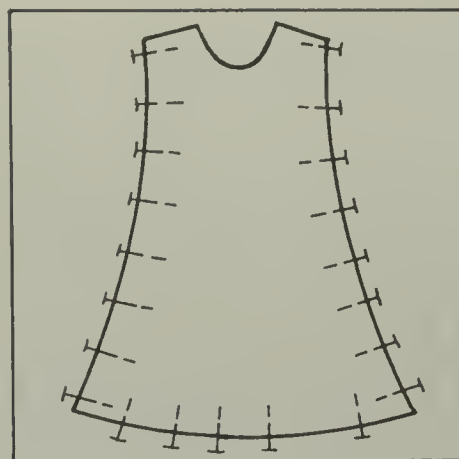
that indicate the graph paper lines to the pinafore front, using the two existing basting threads as starting points. (Use a different color basting thread so you can easily spot the center of the fabric.) The center of the Queen of Hearts pattern is marked on each page of the pattern. Match up the center of the fabric with the center of the pattern, and stitch the Queen of Hearts. The large areas of solid color will move along more quickly if you outline them with half cross-stitches before filling them in (A). When you have finished the cross-stitching, carefully



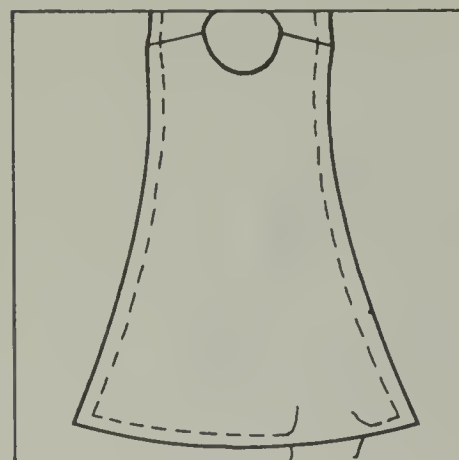
embroider the features on the Queen's face, using the backstitch (see page 12) and the satin stitch (B).

Step 4: Take out pattern piece 23, Back (Pinafore), and adjust it to match the length of the pinafore front as described in Step 1. Cut out the pinafore back from the remaining piece of Aida cloth. Cut out a second pinafore front and back from the white cotton batiste to use for the pinafore lining.

Step 5: Stitch the Aida cloth front to the Aida cloth back at the shoulders. Then stitch the cotton batiste front to the cotton batiste back at the shoulders. Staystitch $\frac{3}{8}$ and $\frac{5}{8}$ inches from the edges all around each neck opening (A). With the right sides facing, pin the Aida cloth and cotton batiste lining together along each outside edge (B). Stitch all around the outside edge, leaving a 4-inch opening along one of the sides (C). Turn the pinafore inside out. (The cross-stitching should be on the outside and the seams on the inside.) Baste all around the stitched edge of the pinafore so the seams will lie flat, and press them in place. Turn



B



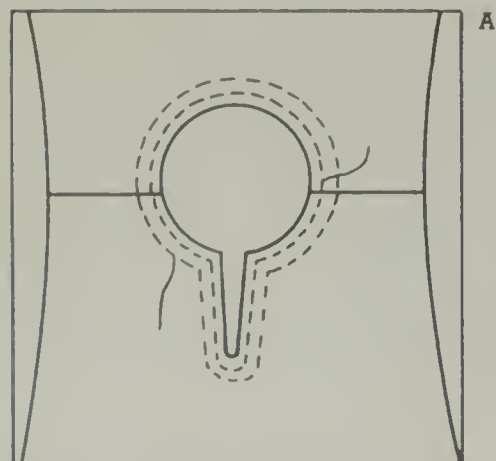
C

the raw edges of the 4-inch opening to the inside and blindstitch the opening closed. Remove the basting threads.

Step 6: Turn the neck edge of the Aida cloth to the inside along the $\frac{5}{8}$ -inch line of stitching, and pin it in place. You will have to make several tiny cuts around the neck edge seam to make it lie flat. Baste it in place, and press. Pin the lining to the Aida cloth around the turned-in neck edge. Make several tiny cuts around the neck edge of the lining, fold it to the inside, and pin and baste it in place. Press the neck edge before blindstitching the lin-

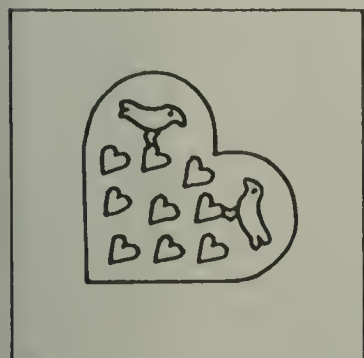
ing to the Aida cloth. Then sew the hook and eye to the neck opening.

Step 7: To make the ties; cut the ribbon into four pieces, each 18 inches long. Cut one end of each piece on the diagonal. Turn up the diagonal end twice to make diagonal edges that have a clean finish. Sew the ends in place by hand. Turn the raw edge of the ribbon to the inside, and pin it to the pinafore lining at one of the side points marked "casement" on the printed pattern. (This should be about $2\frac{3}{8}$ inches above the child's waistline.) Sew the ribbon firmly in place. Sew the remaining three ribbons in their corresponding places. Press the pinafore, and it is ready to wear. A pair of white tights and black patent leather Mary Jane shoes will complete the outfit.



A

An Adult's Vest with a Heart Design



Pattern, page 74
Color plate 11

Although it will take some time, this project is not difficult. The vest will look stunning worn over a simple flowing dress. Ecru-colored wool challis is suggested for the dress fabric.

A masculine version of the vest might be worn over a simple off-white peasant-styled shirt. Any vest pattern with ample area for the heart designs may be substituted for the pattern suggested below.

Materials

- Two 11 x 11 inch pieces of white Aida cloth, 11 squares to the inch
- DMC 6-strand embroidery thread in each of the following colors and quantities: 6 skeins Ecru, 746; 1 skein Dark Blue Green, 517; 1 skein Blue Green, 518; 1 skein Very Dark Blue Green, 336; 1 skein Gold, 741; 1 skein Orange, 947; 1 skein Dark Pink, 602; 2 skeins Red, 606; 1 skein Purple, 552; 1 skein Red Violet, 718

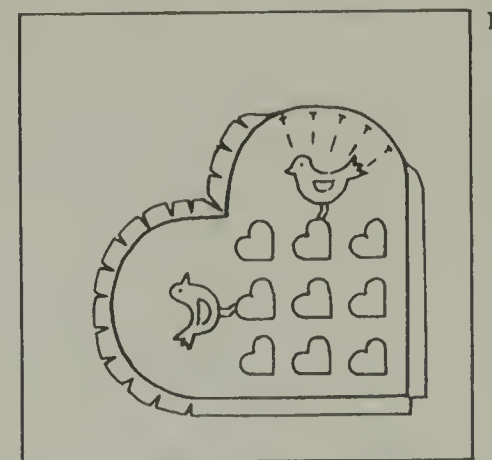
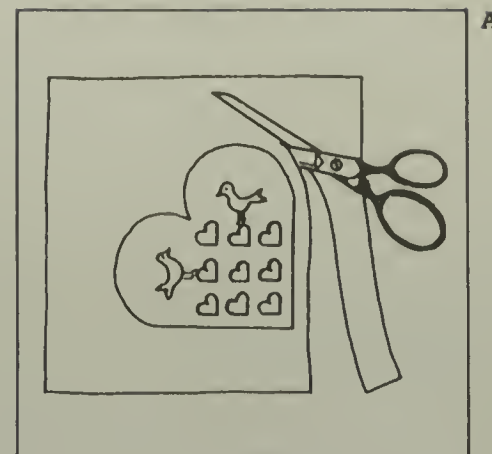
- #7 embroidery-crewel needle; pair of small, sharp scissors; storage container; ruler or tape measure; soft pencil; roll of ½-inch-wide masking tape; spool of dark thread for basting
- Blocking materials as listed on page 20
- Vogue pattern #9672 (yardage instructions here are for size small, 8–10)
- ¾ yard blue-green velveteen, and ⅝ yard orange silk lining
- 1½ yards each of red satin ribbon, ½ inch wide, and orange satin ribbon, ¼ inch wide
- Sewing machine; straight pins; sewing needle; spool of thread to match each of the fabrics and ribbons; pair of sharp cutting shears; iron

Instructions

Step 1: Read through the instructions for stitching a pattern in cross-stitch given in Basic Project 1 beginning on page 19. Stitch the heart design on each piece of Aida cloth, eliminating the butterfly from the design. The two completed heart designs are exactly the same. Wash and block both pieces following the instructions given on page 20.

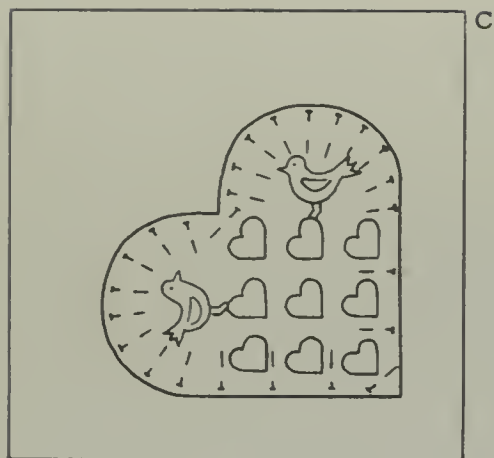
Step 2: Using View C of the Vogue pattern, cut out the vest from the blue-green velveteen and the lining from the orange silk.

Step 3: Trim around the edges of each heart design, ⅜ inch from the outside edge of the cross-stitching (A). With the right side of the cross-stitching facing you, carefully fold and pin the

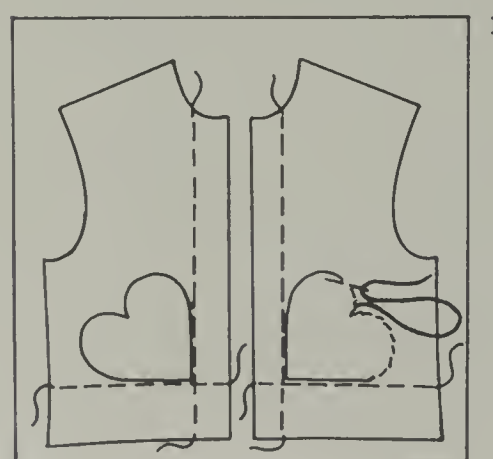
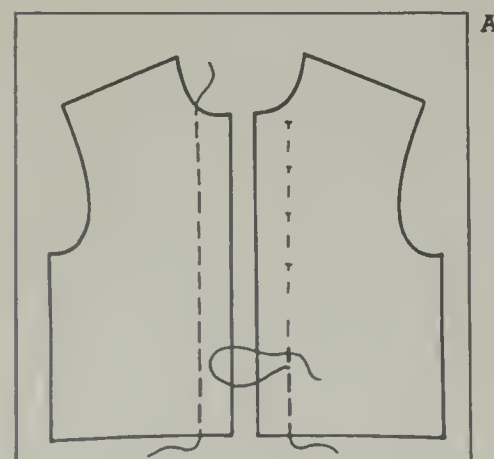
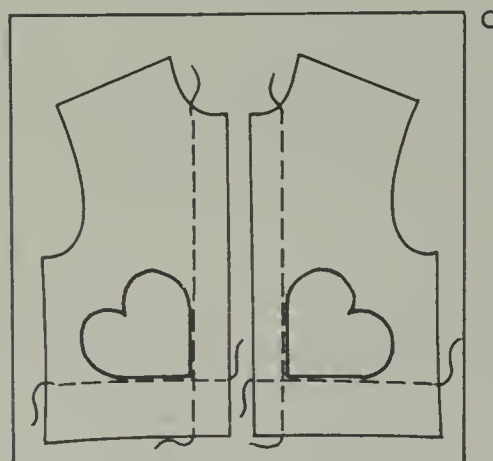
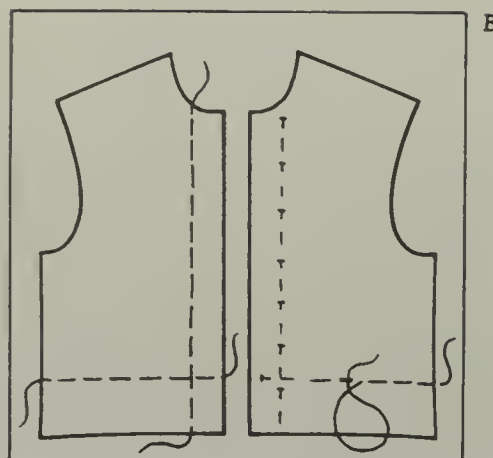


exposed ⅜ inch of Aida cloth under the heart design. Make small cuts in the fabric ¼ inch from the edge as you round the curves. Clip a tiny square piece of fabric from the point of the heart (B). Pin the turned-under edge in place (C), baste, then lightly steam press it flat (see page 90). Use a pressing cloth to protect the surface of the stitching.

Step 4: You are now ready to position and appliqué the hearts to the vest front pieces. Measure in 1½ inches from the center front of each vest piece, and mark these points with pins. Run basting threads parallel to the edge of the vest through each point



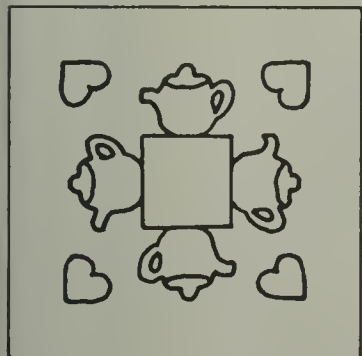
marked by a pin (A). Measure in $2\frac{1}{8}$ inches from the bottom edge of each vest piece and mark these points with pins. Now run basting threads parallel to the bottom edge of the vest through each pin (B). These measurements include the $\frac{5}{8}$ inch seam allowances. The straight sides of the hearts should run along the center front and bottom edge of the vest pieces, and they should align with the basting threads (C). Pin and baste the hearts in place. Each heart should be in exactly the same position on each vest piece. Carefully blindstitch the hearts to the vest pieces with 2 strands of the same



Ecru embroidery thread you used for the cross-stitching (D).

Step 5: Assemble the vest, following the pattern instructions. Stitch the ribbons around the armholes before you line the vest. To do this, lay the red ribbon flat on a table. Position the narrower orange ribbon exactly in the center of the red ribbon. Pin it in place and then baste it to the red ribbon along both edges. Now machine stitch the orange ribbon to the red ribbon along both edges, using matching orange thread and a slightly longer-than-normal machine stitch. Pin the combined ribbon to each armhole edge, centering the ribbon over the armhole seam. Baste it firmly in place along both edges. Machine stitch the ribbon to the vest along both edges, using the matching red thread and the same slightly longer-than-normal stitch length. Line the vest with the orange silk. Steam press (or have it done professionally), and your vest is ready to wear.

A Mad Hatter's Tea Cloth and Napkin Set



Patterns, pages 46, 48, 49
Color Plates 7, 8, 9

This is my favorite project. It is not difficult to do, but will take a lot of time and patience.

Materials

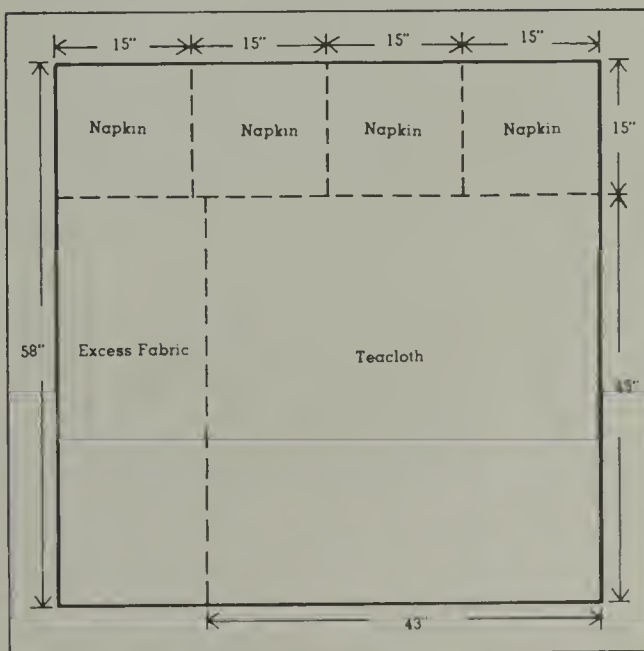
- 1½ yards of 60-inch white Hardanger cloth, 22 threads to the inch (Aida cloth may be substituted for the Hardanger cloth, but the texture will not be as pleasing for a tea cloth)
- DMC 6-strand embroidery thread in each of the following colors and quantities: 1 skein Black, 310; 1 skein Blue, 799; 3 skeins Dark Blue, 797; 1 skein Peach, 353; 2 skeins Red, 666; 1 skein Gray Brown, 642; 1 skein Dark Gray Brown, 611; 11 skeins Very Dark Brown, 898
- #7 embroidery-crewel needle; pair of small, sharp scissors; storage container; ruler or tape measure; soft pencil; roll of ½-inch-wide masking tape; spool of dark thread for basting
- Straight pins; sewing needle; spool of white thread; pair of sharp cutting shears; iron

Instructions

Turning the book upside down will supply the pattern graph for the second half of the tea cloth. Substitute the "A" and the hat, page 48, for the mouse and rabbit in the corners. Or you can substitute the designs on page 49 for the mouse, rabbit, hat, and letter "A," to make a tea cloth that is more suitable for adults.

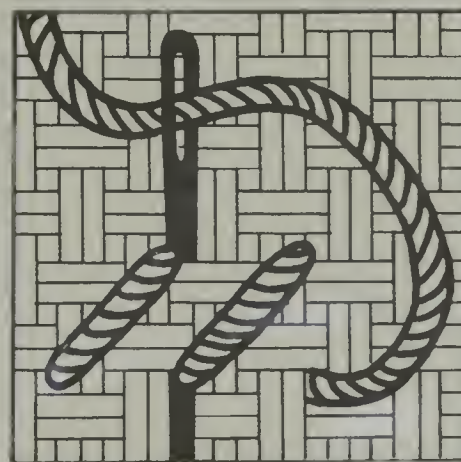
Step 1: Cut a square 43 x 43 inches from the large piece of fabric. Use the fine lines of the fabric to guide the shears as you cut. Each cut edge must be perfectly straight with the grain of the cloth. From the remaining piece of fabric, cut four pieces of fabric 15 x 15 inches. Finish all the raw edges of the fabric by machine stitching with a zig-zag or overcasting by hand.

Step 2: Read through the instructions for stitching a pattern in cross-stitch given in Basic Project 1 beginning on page 19. Lay the largest piece of fabric



flat on a clear working table. Beginning in the lower left-hand corner, measure 21½ inches along the bottom edge of the fabric and mark this point with a pencil. This indicates the center of this side of the fabric. Do the same thing along the left side of the fabric. Run a basting thread across the fabric from each of the pencil marks. The point where the two threads cross is the center of the cloth. Begin counting from the center point, and baste in the darker, heavy lines (indicating the lines of the graph paper) only for the area in which the teapots and hearts will be stitched. When you finish, you should have 11 groups of 10 squares in each direction.

Step 3: Use the outline stitch to make the blue lines that form the square in the center of the cloth. Working all the cross-stitches over 4 threads of the fabric, stitch in the teapots. Then stitch in the hearts. The border of the cloth must be started at exactly the right point for the design to work out perfectly. In the long run, you will save time and frustration if you count out 189 squares from the center point along each of the original basting lines. It will be helpful

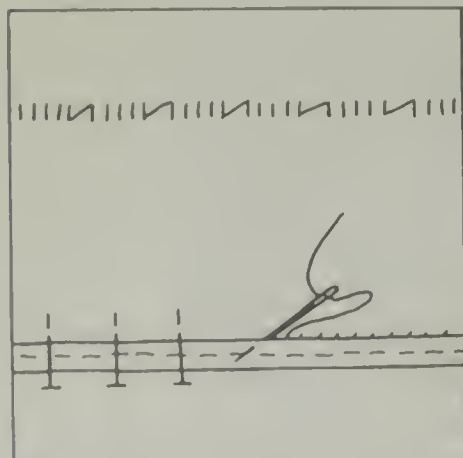


if you mark off each group of 10 squares with a straight pin (a pencil mark may permanently mar the cloth). Mark the final square in your count with a tiny pencil mark, as this mark will later be covered by a cross-stitch. Beginning at each mark, run a basting thread to both edges of the cloth. These basting threads will form a square around the edge of the fabric, which in turn forms the inside edge of the cross-stitched border. Stitch in the border. Lastly, stitch a different figure in each corner of the cloth.

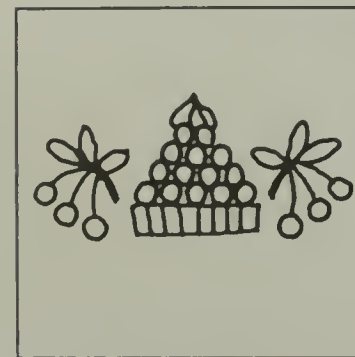
Step 4: Using the four smaller pieces of fabric for the napkins, determine the center point of each napkin just as you found the center of the tea cloth. Measure 59 squares from each center point, make a pencil mark, and run a basting thread from each mark to both edges of the cloth. Stitch in the borders and then stitch a different figure in one corner of each napkin.

Step 5: For the hems, measure 4 inches from the outside of the border on every side of the tea cloth and 1½ inches from the outside of the border on every side of each napkin. Your

hems will be neatest if you run basting threads around all the sides of the napkins and cloth to mark the hemline. Fold the edges under at the hemline, pin, and then baste the hems in place. Press, and stitch the hems as shown in the illustration. Finally, have the tea cloth and napkins professionally laundered before using them.



Small Embroidered Quilt



Patterns, pages 68, 70
Color Plate 13

This is the most difficult project included in the book. You must have the drafting set-up described in the list of materials to complete the project successfully. The finishing work on the quilt also demands some previous sewing expertise. But if you have patience and perseverance, the finished quilt will be a real treasure.

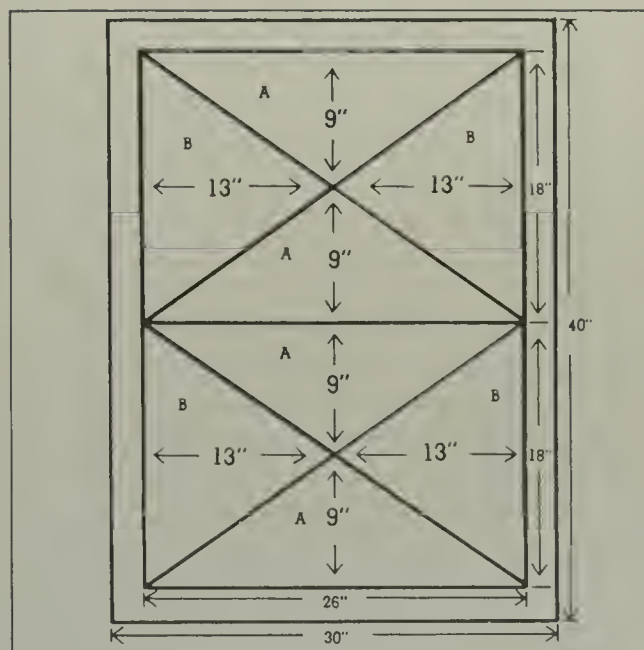
Materials

- ¾ yard white Aida cloth, 11 squares to the inch
- DMC 6-strand embroidery thread in each of the following colors and quantities: 2 skeins Ecru, 746; 1 skein Black, 310; 5 skeins Light Yellow Green, 703; 1 skein Dark Green, 319; 1 skein Yellow, 743; 1 skein Pink, 603; 5 skeins Red, 666; 4 skeins Very Dark Pink, 600; 2 skeins Very Light Brown, 738; 2 skeins Light Honey Brown, 437; 2 skeins Light Brown, 435
- #7 embroidery-crewel needle; pair of small, sharp scissors; storage container; ruler or tape measure; soft pencil; roll of ½-inch wide masking tape

- Drafting board with a metal straightedge and T-square
- Roll of brown kraft paper
- 13 yards pink satin ribbon, 1 inch wide; 16 yards red satin ribbon, 1 inch wide; 6 yards striped pink/red/dark red grosgrain ribbon, 1 inch wide (or 6 yards of ¼-inch-wide grosgrain ribbon in each color); 6 yards of dark red satin ribbon, ¼ inch wide
- A spool of thread to match each ribbon color; spool of white thread
- 1¾ yards of 45-inch heavy white cotton broadcloth; 1 yard white muslin
- Sewing machine; straight pins; sewing needle; pair of sharp cutting shears; iron
- Package of Dacron or cotton quilt filling
- Quilting frame

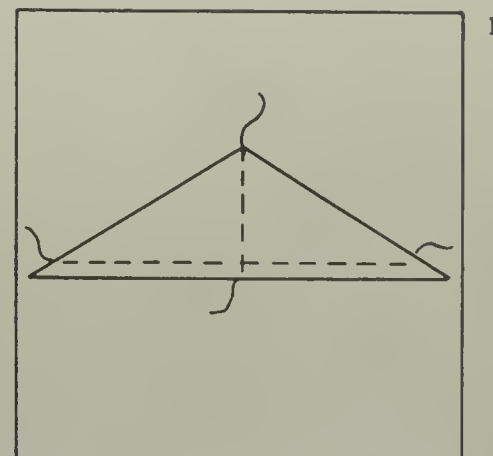
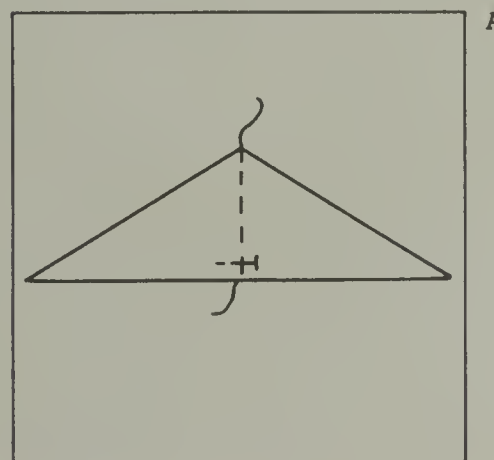
Instructions

Step 1: Read through the instructions for stitching a pattern in cross-stitch given in Basic Project 1 beginning on page 19. Using the T-square and board, draft the pattern to actual size on brown paper, as shown in the illustration. From this pattern, redraw triangle "A" on a second piece of brown paper. Draw a ⅝-inch seam allowance all around this triangle. Redraw triangle "B" on brown paper, and draw a ⅝-inch seam allowance all around it. Line up the bottom of triangle pattern "A" along the straight grain of the Aida cloth, and cut out four triangles. Machine stitch with a zig-zag around the cut edges of each



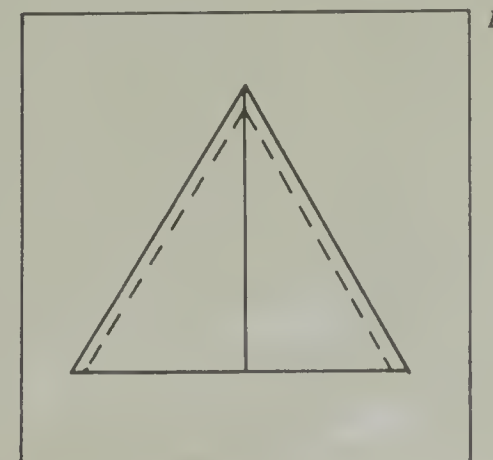
triangle. Cut four muslin triangles from triangle pattern "B." The muslin triangles will be covered with ribbons in Step 2.

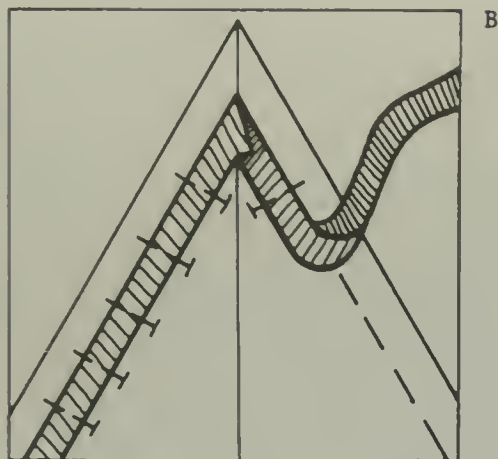
Step 2: Measure up 1½ inches from the bottom of each Aida cloth triangle, and mark the point with a pin. Run a basting thread from the top of the triangle to the center of the bottom side (A). Run a second basting thread parallel to the bottom side of the triangle



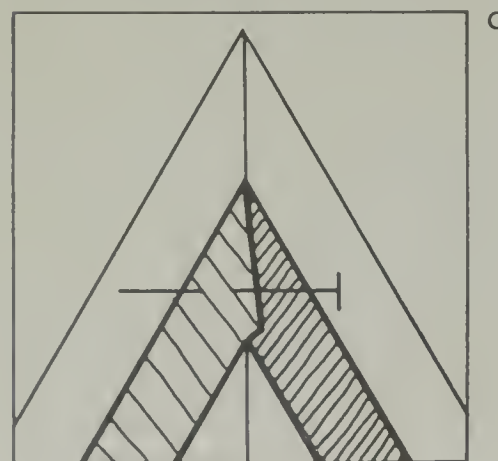
through the point marked by the pin (B). Do this on each of the Aida cloth triangles. Each tart pattern is separated in the horizontal center by the center margin of the book. Find the center and bottom row of stitches in the crust and, matching this point up with the point marked by the intersection of the two basting threads on one piece of Aida cloth, begin cross-stitching the first tart. Stitch two cherry tarts and two strawberry tarts.

Step 3: Determine the center point on the bottom side of each muslin triangle. With ruler and pencil, draw a line from the top of the triangle to the cen-



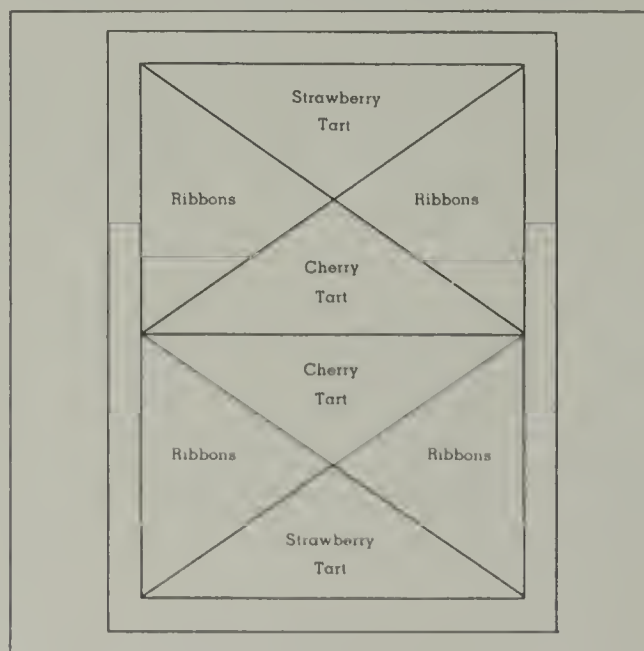


ter of the bottom side. Now draw in the $\frac{5}{8}$ -inch seam allowance on the two equal sides of the triangles (A). Using these lines to guide the placement of the first ribbon, pin the pink satin ribbon to the first triangle (B). Tuck the ribbon under at the top of the triangle (C). Baste the ribbon in place along both edges and stitch it to the muslin, using a slightly looser-than-normal stitch setting on the sewing machine and a thread that matches the ribbon color. Complete this procedure on each triangle with pink ribbon before proceeding to the next color ribbon. Pin and baste the red satin ribbon to



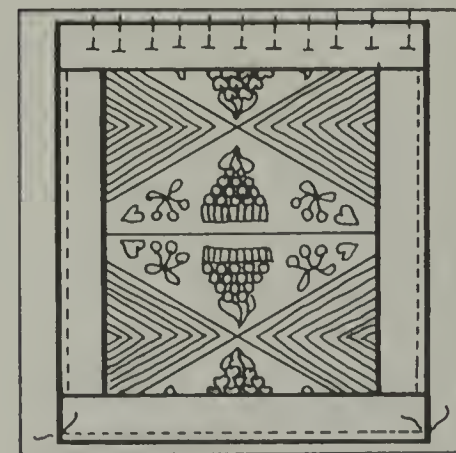
the first triangle, lining the edge of the red ribbon up with the edge of the pink ribbon. There should be no white cloth peeking through between the ribbons. Machine stitch the red ribbon in place with red thread. Finish sewing the red ribbon on each triangle before proceeding to the next color. Baste the grosgrain ribbon to the cloth and machine stitch it in place with matching thread. Again, complete this step on each triangle before proceeding. Finally, baste the dark red satin ribbon to the cloth and machine stitch it in place with dark red thread. Complete this step on each triangle before proceeding. Continue basting and stitching ribbons to each triangle using the same color sequence until the triangles are completely covered with ribbons. Steam press the triangles, using a pressing cloth to protect the surface of the ribbons.

Step 4: Pin the quilt pieces together as shown in the illustration. Machine



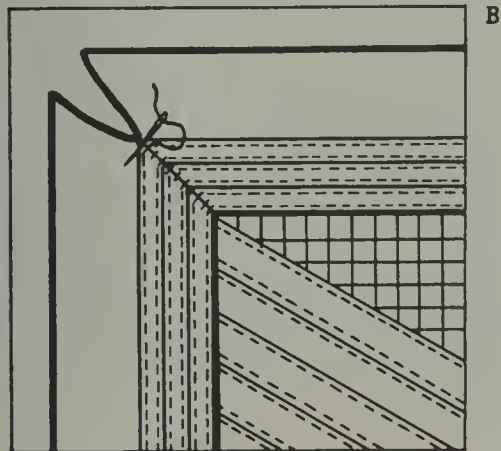
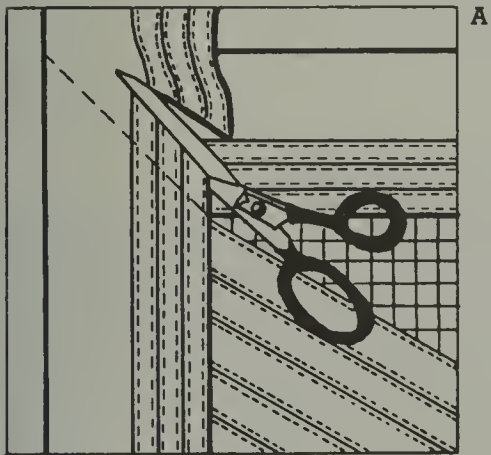
stitch them together along the $\frac{5}{8}$ -inch seam allowances. Clip the joining points of the triangles so they lie flat. Steam press the seams open on the wrong side. This is the quilt top.

Step 5: To edge the quilt top, cut two bias strips 45 x 4 inches and two bias strips 35 x 4 inches from the white cotton broadcloth (you will have to piece the two longer bias strips together from two shorter strips of fabric). Read through the instructions for making bias strips in Step 3 of "A Pigeon in Her Nest Pillow" on page 80. Pin and machine stitch one 45 x 4 inch bias strip to each long side of the quilt top with the right sides facing each other. Pin and machine stitch the two shorter bias strips to the shorter sides of the quilt, right sides facing each other as shown in the illustration. Using a pressing cloth, steam press the seams flat on the right side of the quilt.



Step 6: The next step is to cover with ribbons the portion of the white bias strip that will be visible on the finished quilt top. Begin by pinning and basting lengths of red ribbon to the inside edge

of each white bias strip. The red ribbon should be flush against the bottom edges of the ribbon-covered triangles on the long sides of the quilt, and against the bottom edges of the strawberry tarts on the short sides of the quilt. Machine stitch the red ribbons in place along both edges of each ribbon. Pin and baste lengths of pink ribbon next to the red ribbons, and machine stitch them in place. Lastly, pin and baste lengths of red ribbon next to the pink ribbons and machine stitch them in place. Miter each corner just to the outside edge of the ribbon border, as shown in illustrations A and B. You have now completed the quilt top.

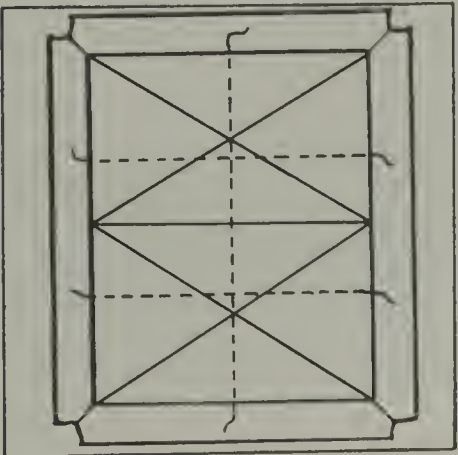
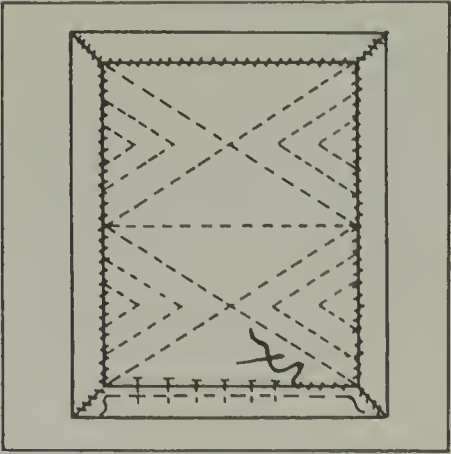


Step 7: Cut a 30 x 40 inch piece from the remaining piece of cotton broadcloth. Use your original brown paper pattern as a guide for cutting out this piece. Lay the cloth flat on a tabletop and cover it with a single layer of quilt filling. Trim the excess filling so it is even with each side. Center the quilt top over the layer of filling with the right side of the cross-stitching facing up. The quilt top should extend evenly over the edges of the bottom cloth and filling. Pin and baste the three layers together around each side, and baste across the quilt in three places as shown. You are now ready to begin quilting.

Step 8: Stretch the quilt in the quilting frame. With a tiny running stitch, quilt along the machine-stitched seams of the quilt top. Do not run any quilting stitches through the cross-stitched areas. You may, however, run extra lines of quilting stitches through the areas covered with ribbon. These lines of stitching should follow the lines of the ribbons.

Step 9: To finish the quilt, you have only to turn under and stitch the bias

strips in place. Turn them under along the outside edge of the third ribbon you stitched on the bias strips. The remaining width of bias strip should be neatly folded to the back of the quilt, and the raw edges turned under and stitched in place by hand, as shown. Your quilt is now complete.



Suppliers

U.S.A. East

Nantucket Needleworks
Nantucket Island, Massachusetts 02554

The Stitchery
204 Worcester Turnpike
Wellesley Hills, Massachusetts 02181

Boutique Margot
26 West 54th Street
New York, New York 10019

Selma's Art Needlework
1645 Second Avenue
New York, New York 10028

Bon Bazar, Ltd.
149 Waverly Place
New York, New York 10014

Coulter Studios
118 East 59th Street
New York, New York 10022

Alice Maynard
133 East 65th Street
New York, New York 10019

U.S.A. South

The Needle's Point Studio
216 Apple Blossom Court
Vienna, Virginia 22180

The Knit Shop
1 Cobb Lane
Birmingham, Alabama 35205

Which Stitch
1103 Washington Street
Vicksburg, Mississippi 39108

The Counting House
Box 155, Dpt. X
Pawleys Island, South Carolina 29585

U.S.A. Midwest

The Swedish Style Knitting Shop
5209 North Clark Street
Chicago, Illinois 60640

Needle Nest
729 East Lake Street
Wayzata, Minnesota 55391

Scandinavian Art Handicraft
7696 Camargo Road, Madeira
Cincinnati, Ohio 45243

Merribee—Department B-77
2904 West Lancaster
Fort Worth, Texas 76107

Needle Art Studio
17700 Capitol Drive
Brookfield, Wisconsin 53005

Stitch 'n Tyme
349 Joppa Place
Plymouth, Michigan 48170

Needle Arts Inc.
2211 Monroe
Dearborn, Michigan 48124

Yarn Haus Inc.
6237 Allisonville Road
Indianapolis, Indiana 46220

U.S.A. West

Laraway's
313 Marine Avenue
Balboa Island, California 92662

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465 East Green Street
Pasadena, California 91101

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(Store) 1201 Bridgeway Blvd.
Sausalito, California 94965

Thumbelina Needlework
1685 Copenhagen
Solvang, California 93463

Natalie
144 North Larchmont Blvd.
Los Angeles, California 90004

Arachne Webworks
2309 N.W. Thurman
Portland, Oregon 97210

Phalice's Thread Web
West 1301 14th Avenue
Spokane, Washington 99204

Canada

Carsten's Arts and Gifts
2217 Danforth Avenue
Toronto, Ontario
Canada M4C 1K4

Tika Woolcrafts
11021-127 Street
Edmonton, Alberta
Canada T5M 0T3



Plate 1
Alice and the Little Bottle, cross-stitch,
a framed wall piece



Plate 2
Alice and the Little Bottle, needlepoint,
a framed wall piece



Plate 3
The Doorway to the Garden,
a framed wall piece



Plate 4
A Pigeon in Her Nest, a pillow



Plate 5
Pillowcases with Mouse and Owl Borders



Plate 6
The Rabbit's Little House, a framed wall piece



Plate 7
The Mad Hatter's Tea Party



Plate 8
The Mad Hatter's Tea Cloth, center detail



Plate 9
The Dormouse's Napkin



Plate 10
The Dormouse, a stuffed toy



Plate 11
Hearts Within Hearts Sampler, a vest



Plate 12
The Cheshire Cat in a Tree, detail from sweater



Plate 13
Strawberry Tarts and Cherry Tarts, a quilt



Plate 14
White and Red Roses, a latch-hooked rug

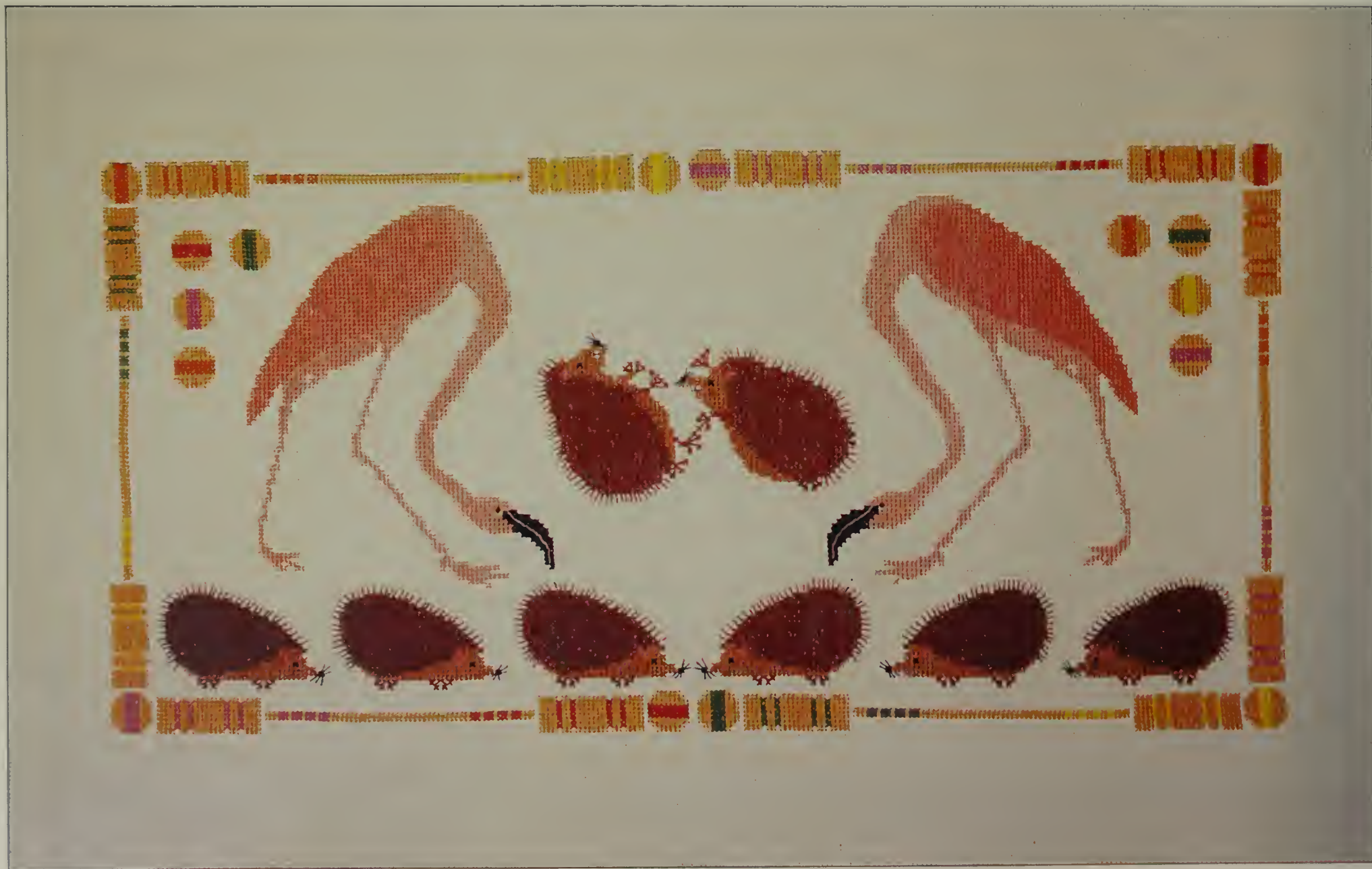


Plate 15
A Croquet Sampler, a framed wall piece



Plate 16
The White Rabbit in the Tulips, a framed wall piece



Plate 17
Alice Sampler, a framed wall piece



Plate 18
Hearts Border, a doll's pinafore



Plate 19
The Queen of Hearts, a child's pinafore



Kathleen Thorne-Thomsen is an award-winning graduate of the Institute of Design, Illinois Institute of Technology. Her previous books include *American Cross-Stitch*, *Mother Goose in Stitches*, and *Why the Cake Won't Rise and the Jelly Won't Set*. An accomplished craftswoman, she currently works as a graphic designer for an architectural firm in Los Angeles.

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